

OCTOBER, 1953

music journal



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35c

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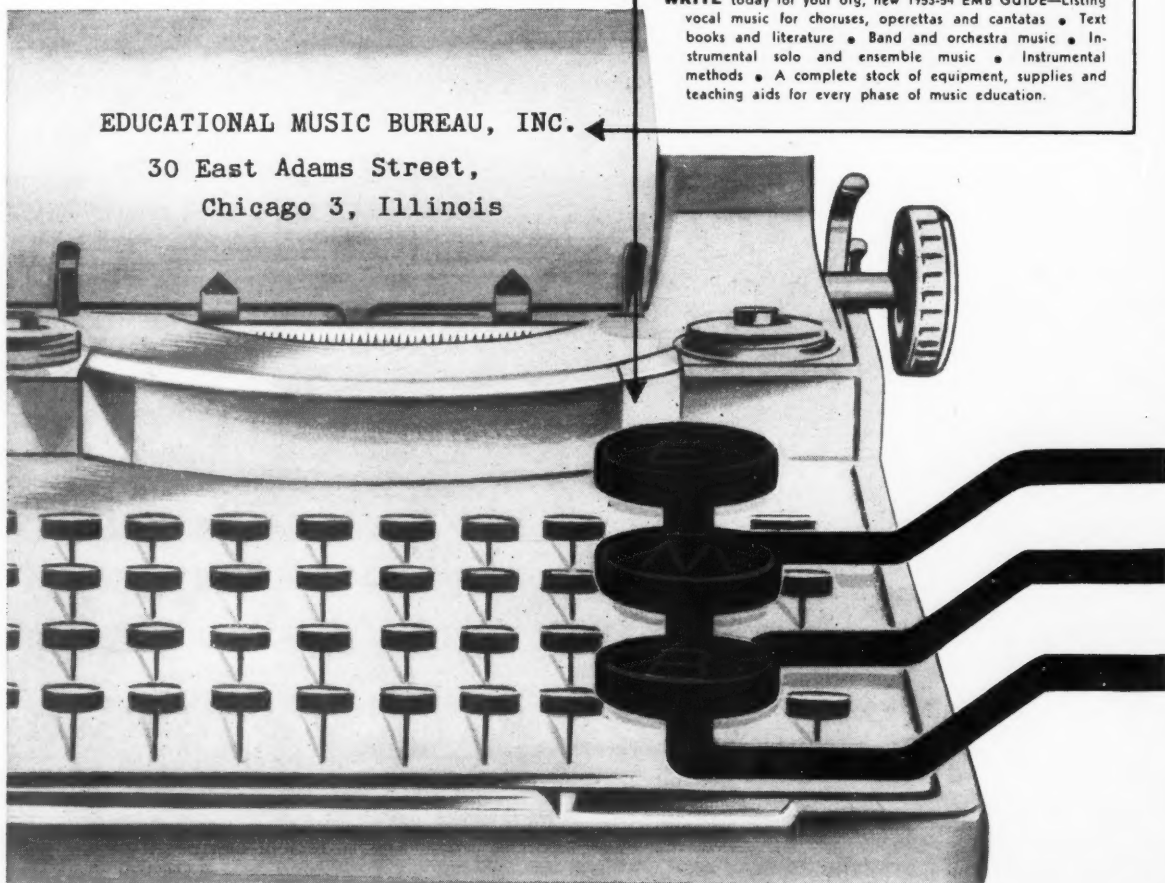
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noteworthy

A MUSIC CRITICS WORKSHOP session in New York City will be sponsored by the American Symphony League from October 29 through November 1, in cooperation with the Music Critics Circle of New York City and the New York Philharmonic Symphony Society. The basic idea is a laboratory session for the working press throughout the country with an opportunity to attend and review a concert by the New York Philharmonic under the direction of Dimitri Mitropoulos. A panel discussion of the reviews will serve to point up some of the problems involved in covering a concert from a music critic's standpoint. Inasmuch as music in many smaller communities throughout the country depends on teamwork between the press and local musical organizations, two persons from each designated city, one a journalist and the other a representative of the local symphony orchestra organization, will attend all sessions together as a team. Here is a real opportunity for critics and management to come to grips with many basic questions and relationships concerning music in their own areas as well as an opportunity to work with some of the country's top-flight music journalists. Miles Kastendieck, chairman of the Music Critics Circle and music critic for the *New York Journal American* is in charge of the over-all planning and program. Information can be secured from the American Symphony Orchestra League's Executive Offices, P. O. Box 164, Charleston, West Virginia.

THE LATE HANS KINDLER'S orchestral library was recently donated to the Public Library of the District of

Columbia. Aside from the purely monetary value, which is estimated at between ten and fifteen thousand dollars, it makes available to the public a considerable amount of music now out of print. This calls attention to a recent paragraph in the publication *Notes* emphasizing the shortage in current publications of standard works. "No one outside the music trades has an adequate idea of the degree of demoralization into which the publishing of good music has sunk since the war. Stocks of the leading publishers have been completely wiped out and only an infinitesimal part of the pre-war catalogs has been reprinted. Fundamental works of the standard repertoire, such as full scores of some of the Weber overtures or Beethoven symphonies, are as yet out of print."

SOME DATES AHEAD: The American Society of Piano Technicians will hold a two-day regional convention in Washington, D. C., October 30-31, at the Willard Hotel. A similar regional meeting is also scheduled for Milwaukee on January 15-16.

The Mid-West National Band Clinic will be held in Chicago, December 9-12. Participating in the discussions and concerts are Dr. Raymond F. Dvorak of the University of Wisconsin and Dr. William D. Revelli of the University of Michigan. Rafael Mendez, Max Pottag, H. E. Nutt, Harry Peters, Hymie Voxman, and John Beckerman will conduct clinics in trumpet, French horn, percussion, double reeds, clarinet, and flute, respectively. Further information may be obtained from Lee W. Peterson, VanderCook College of Music, 1655 Washington Boulevard, Chicago 12, Illinois.

A WOMEN'S MAGAZINE not too long

ago dreamed up a musical teen-ager party, which sounded like a clever idea—invitations sent out on miniature song sheets, costume guessing on musical subjects, and so on. However, we think the musical refreshment theme was going a step too far. "Shrimp Boats" combined with "Deep Purple Punch" suggest only a "Rhapsody in Blue" date with bicarb.

TOTALING UP the box score for the summer, the managers of the Old Sturbridge Festival in Massachusetts discovered that more than fifteen thousand people came to see their six-weeks' run of the music drama production, *The Devil and Daniel Webster*. Attendance rose from three hundred per night the first week to a thousand for the final performance and a record attendance of nearly two thousand persons on "Southbridge Day," August 25, when the staff lugged in a thousand extra seats to meet the unexpected jump in attendance. Next season will see not only a continued production of the opera but also an expanded program of orchestral concerts and special workshop productions of new American operas, according to an announcement by E. W. Newton, director of Old Sturbridge Village.

TOSCANINI RETURNS to direct the NBC Symphony Orchestra on Saturday, November 7, at 6:30 p.m., Eastern Standard Time. The concerts themselves will originate in Carnegie Hall, with the Maestro conducting fourteen of the twenty-two concerts slated for the season. Guido Cantelli also returns as assistant conductor, directing the remaining eight programs. Highlights

(Continued on page 29)



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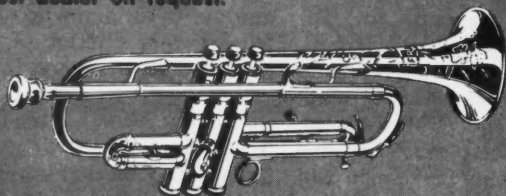
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New Faces in new places

Dr. Duane Haskell, formerly of the Chicago Musical College, is the new head of the Department of Music at Arkansas State College, Jonesboro. . . **Wilbur Perry** moves from the University of Michigan to Illinois Wesleyan University, Bloomington, Illinois, as head of the Piano Department. . . Moving westward, **Wayne Bohrnstedt** leaves Bowling Green, Ohio, to teach composition at the University of Redlands, Redlands, California.

New head of the Music Department at Wesleyan College, Macon, Georgia, is **Dr. Sigurd Jergensen**. . . Two new members on the music faculty at the University of Nebraska are **Richard Strasburg** as piano instructor and **Louis Tryzinski**, strings. . . **James Carley** joins the Jordan College of Music at Butler University, Indianapolis, Indiana, as director of choral organizations and church music. . . Teaching musicology and strings at Southern Methodist University, Dallas, Texas, is **Dr. John Glewacki**, graduate of Boston University School of Music. **Betty Barney**, formerly with the Dallas Symphony Orchestra, is now teaching strings and history at Iowa State Teachers College, Cedar Falls, Iowa. Also at Iowa State is **Dr. William K. Macy**, graduate of the University of Wisconsin. He is teaching voice and choral music.

Dr. Matt Doran of the University of Southern California moves to Del Mar College, Corpus Christi, Texas, to teach flute and theory. . . New member on the voice faculty at Peace College, Raleigh, North Carolina, is **Dr. Carl Hjertsvang**, formerly of New York City. He will also direct the music at Raleigh's First Presbyterian Church. . . Coming eastward, **Dr. Robert L. Barron** moves from La Junta, Colorado, to the State Teachers College at Jacksonville, Alabama, to teach strings. . . **Richard Chamberlain** returns from Europe and goes to Miami University, Oxford, Ohio, as a member of the vocal faculty.

Kenneth O. Snapp, National Music Camp director, goes to Indiana University at Bloomington as visiting director of bands this year, according to an announcement by Dean Wilfred C. Bain. He will be assisted by **Howard Lee Hope**, University of Notre Dame band director who is now doing graduate study at I. U. . . . New conductor of the Evansville, Indiana, Philharmonic is **Minas Christian**, replacing former conductor George Dasch, who resigned.

The Eastman School of Music, Rochester, New York, has several staff changes this year. **Edward Easley**, assistant professor of music at the University of Oklahoma, becomes director of admissions and administrative assistant to Director Howard Hanson while **Joel C. Kimball** of Los Angeles succeeds the late Arthur M. See as the director of the Rochester Civic Music Association.

Chase Baremee takes a leave of absence from the University of Texas to join the voice faculty at the University of Michigan, Ann Arbor. . . . **Oscar Butler**, formerly of Iowa Wesleyan College, is teaching voice, choral music, and music education at New Mexico State College of A & M, Las Cruces. . . . **Dr. Joseph Burns**, recent graduate of Harvard University, is now teaching musicology and chorus at Michigan State College, East Lansing. . . . **Roger Dexter Fee** becomes director of the University of Denver Lamont School of Music, according to an announcement by Dr. James Perdue, dean of the College of Arts and Sciences, taking over active administration of the school from **Mrs. Florence Lamont Hinman**, its founder. Mrs. Hinman will continue on the teaching staff. Fee has been assistant director of the Lamont School since 1949.

George Cox leaves State Teachers College at Potsdam, New York, to become head of the voice department at Lawrence College, Appleton, Wisconsin. . . . **Dr. Lloyd Patten**, graduate of the University of Indiana, is now teaching voice at Amarillo College, Amarillo, Texas. . . . **James Davidson**, graduate of the University of Illinois, joins the music faculty at New York State Teachers College, Plattsburg.

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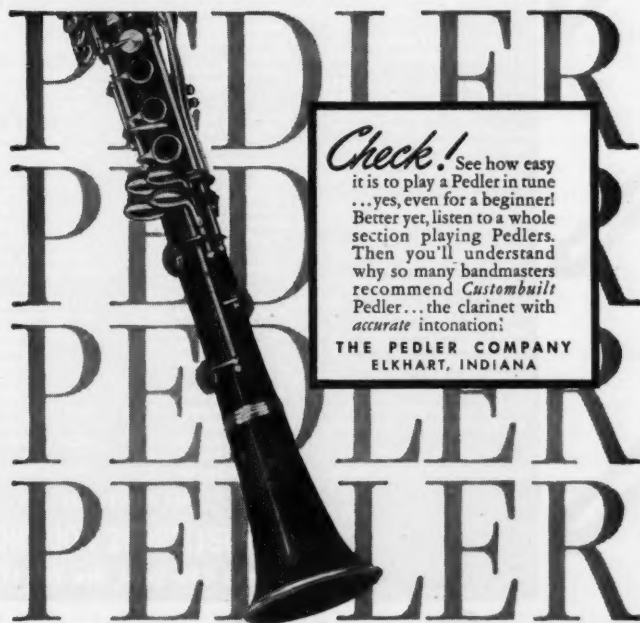
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| G1637 BAND, THE | Barton | 15 |
| W1881 BUBBLE LAND | Anderson-Wadsworth | 15 |
| R 3099 BY THE LIGHT OF THE SILVER MOON | Edwards-MacLean | 16 |
| R 3128 CAROLINA IN THE MORNING | Donaldson-MacLean | 16 |
| W2732 CICIRINELLA (A Cappella) Arr. Jones & Krone | | 15 |
| W3304 DANCE OF THE PAPER DOLLS | Tucker, Shuster, Siras-MacLean | 16 |
| H 4001 DEEP IN MY HEART, DEAR | Romberg-Scotson | 18 |
| H 4003 DESERT SONG, THE | Romberg-Scotson | 16 |
| H 4026 DON'T FENCE ME IN | Porter-Strickles | 16 |
| W1798 GOD SAVE AMERICA | West | 15 |
| W3447 GYPSY LIFE | Pokras-MacLean | 16 |
| W2151 GYPSY LOVE SONG | Herbert-Trinkaus | 16 |
| H 4004 HALLELUJAH | Yumans-Scotson | 18 |
| A 101 HAPPY DAYS ARE HERE AGAIN | Ager-MacLean | 16 |
| W1783 I CAN'T DO THE SUM | Herbert-MacLean | 16 |
| W1779 I'D LOVE TO BE A MONKEY IN THE ZOO | White-Ivers | 16 |
| H 4014 I'LL SEE YOU AGAIN | Coward-Scotson | 18 |
| H 4005 I LOVE A PARADE | Arlen-Scotson | 18 |
| R 3100 I'M FOREVER BLOWING BUBBLES | Kenbrovin, Kellotte-MacLean | 15 |
| H 4036 IN A MONASTERY GARDEN | Katellbey-MacLean | 18 |
| H 4024 IN THE OLD DUTCH GARDEN | Gross-Strickles | 16 |
| W3448 IN MY MERRY OLDSMOBILE | Edwards-MacLean | 16 |
| W2243 IN PRAISE OF NATURE | Kountz | 18 |
| R 3029 IN THE SHADE OF THE OLD APPLE TREE | Van Alstyne-Scotson | 16 |
| R 3036 IT'S TULIP TIME IN HOLLAND | Whiting-Scotson | 16 |
| W3370 LILAC TREE, THE (Perspicacity) | Gartlan-Stafford | 15 |
| H 4039 LOUISIANA HAYRIDE | Schwartz-Strickles | 18 |
| H 4006 MARCH OF THE MUSKETEERS | Friml-Scotson | 18 |
| W3096 MARCH OF THE TOYS | Herbert-MacLean | 25 |
| R 3013 MEMORIES | Van Alstyne-Scotson | 15 |
| G1609 MERRY-GO-ROUND, THE | Klenm | 16 |
| W2355 MOONBEAMS | Herbert-Trinkaus | 18 |
| R 3069 MOONLIGHT BAY | Wenrich-MacLean | 16 |
| H 4042 MOTHER (From "My Maryland") | Romberg-MacLean | 18 |
| W2158 MOTHER MACHREE | Olcott, Ball-Trinkaus | 15 |
| G1864 MY GARDEN IS A LOVELY PLACE | Barton-MacLean | 16 |
| W1728 MY OWN UNITED STATES | Edwards | 15 |
| W3367 MY TWO FRONT TEETH (All I Want For Christmas Is) | Gardner-MacLean | 16 |
| W2159 MY WILD IRISH ROSE | Olcott-Trinkaus | 16 |
| W3339 NEVER MIND BO-PEEP | Herbert-Stafford | 18 |
| R 3150 OH YOU BEAUTIFUL DOLL | Ayer-MacLean | 18 |
| H 4017 PLAY GYPSIES—DANCE GYPSIES | Kolman-MacLean | 18 |
| W2699 POPI GOES THE WEASEL | Schaffer-Kauntz | 16 |
| R 3011 PUT ON YOUR OLD GREY BONNET | Wenrich-Scotson | 16 |
| G 691 RAINING DAFFODILS | Protheroe | 12 |
| H 4027 RIFF SONG, THE | Romberg-MacLean | 18 |
| R 3094 SHINE ON HARVEST MOON | Bayes, Nowarth-MacLean | 18 |
| H 4041 SILVER MOON | Romberg-Stafford | 18 |
| W1772 SING ALONG | Penn | 15 |
| W2244 SINGING BIRD | Kountz | 16 |
| R 3026 SMILES | Roberts | 16 |
| H 4008 SOFTLY, AS IN A MORNING SUNRISE | Romberg-Scotson | 18 |
| W2250 SONG OF FAREWELL | Kountz | 16 |
| W2281 SPRING IS HERE WITH JOY AND SONG | Kountz | 16 |
| H 4009 STOUTHEARTED MEN | Romberg-Scotson | 18 |
| H 4010 STRIKE UP THE BAND | Gershwin-Scotson | 18 |

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|---|--------------------|----|
| W1805 SUNSHINE AND RAINTIME (Whistle) | Jewitt | 15 |
| H 4011 TEA FOR TWO | Yumans-Scotson | 18 |
| W3346 TEDDY BEARS' PICNIC | Bratton-Stafford | 18 |
| R 3079 THANK GOD FOR AMERICA | Phillips-Strickles | 18 |
| R 3156 THANK YOU AMERICA | Jurmann-MacLean | 18 |
| W3223 THAT'S AN IRISH LULLABY (Tao-Ra-Loo-Ra-Loo-Ral) | Shannon-MacLean | 15 |
| W3427 THREE EXCERPTS from "The Peasant Cantata" | Bach-Watson | 16 |
| 1. We Gather Here, Good Neighbors All | | |
| 2. Spring Is Come | | |
| 3. Come Now To The Inn (Finale) | | |
| W3335 TIP TOE THRU' THE TULIPS WITH ME | Burke-MacLean | 16 |
| W2645 TOYLAND | Herbert | 18 |
| H 4044 WEST POINT SONG | Romberg-Stafford | 18 |
| H 4012 WHEN DAY IS DONE | Kotcher-Scotson | 18 |
| W3107 WHEN IRISH EYES ARE SMILING | Ball-MacLean | 16 |
| H 4028 WITH A SONG IN MY HEART | Rodgers-MacLean | 18 |
| W2197 YOUR FLAG AND MY FLAG | Woods | 15 |
| H 4016 YOUR LAND AND MY LAND | Romberg-MacLean | 18 |
| H 4020 YOUR LAND AND MY LAND (Patriotic Version) | Romberg-MacLean | 18 |
| R 3131 YOU TELL ME YOUR DREAM AND I'LL TELL YOU MINE | Daniels-Stafford | 15 |

TWO PART — SACRED

| | | |
|--|------------------------------|----|
| G 780 HOLY ART THOU | Handel-Clark | 15 |
| R 3134 JESU, JOY OF MAN'S DESIRING | Bach-Watson | 15 |
| W1715 LET ALL THE WORLD IN EVERY CORNER SING | Ball | 15 |
| W1809 LORD'S PRAYER | Roma | 15 |
| G 772 MY CREED | Garrett-Clark | 12 |
| W3363 MY PRAYER FOR TODAY | Van Alstyne, Arnold-Stafford | 15 |
| W3443 SILENT VOICE, THE | Roma-Surace | 16 |
| W2066 SWING LOW, SWEET CHARIOT | Arr. Trinkaus | 15 |

THREE PART — SSA — SECULAR

| | | |
|--|------------------------------|----|
| W1850 BARCAROLLE (from "Tales of Hoffman") | Offenbach-Trinkaus | 16 |
| W2973 BUT LATELY IN DANCE (Valse Pathétique) | Arensky-Kramer | 16 |
| W2966 CHILDREN'S PRAYER, THE (From "Hansel and Gretel") | Humperdick-Reddick | 15 |
| W2540 CZECHOSLOVAKIAN DANCE SONG | Arr. O'Shea | 15 |
| W1939 HOWDY DO MIS' SPRINGTIME | Guilan | 16 |
| W2029 I CAN'T DO THE SUM | Herbert-MacLean | 18 |
| W2025 I'D LOVE TO BE A MONKEY IN THE ZOO | White-Trinkaus | 16 |
| H 3145 I LOVE A PARADE | Arlen-Scotson | 18 |
| R 3118 IN THE SHADE OF THE OLD APPLE TREE | Van Alstyne-MacLean | 16 |
| W2366 JOIN IN THE HARVEST DANCING (A Cappella) | Kauntz | 16 |
| G1687 LET'S DANCE (Chopsticks) | Howarth | 16 |
| R 3176 LITTLE LOST LAMB, THE | Youse | 20 |
| W3104 MOTHER MINE (Polish Folk Song) | Arr. Rothaus | 16 |
| G1479 MY OWN UNITED STATES | Westphal | 15 |
| W3168 PARADE OF THE TEDDY BEARS | Bratton-MacLean | 20 |
| G1741 SEPTEMBER | Lester | 18 |
| G1008 SPRING RAIN | Gould | 16 |
| W2445 THREE EXCERPTS from "The Peasant Cantata" (A Cappella) | Bach Sr., M. Elaine | 18 |
| 1. We Gather Here, Good Neighbors All | | |
| 2. Spring Is Come | | |
| 3. Come Now To The Inn (Finale) | | |
| R 3126 WHEN IT'S APPLE BLOSSOM TIME IN NORMANDY | Mellor, Gifford, Trevor-Wood | 18 |
| W5011 WHEN MORN COMES FORTH | Tschaikovsky-Kauntz | 18 |
| W3423 WOODLAND JOURNEY, A | Franz, LaForge-Hartshorn | 18 |

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MAURINE THOMPSON

IT'S TIME for the much-dreaded, semiannual pilgrimage to Fair Park, fifteen miles away, to a Symphony Concert for our Youth of Today. As a music teacher in an elementary school, I am daily involved with several hundred children in the fifth, sixth, and seventh grades, whose ages range from nine to fourteen years.

We—pupils and I—meet in front of the schoolhouse at 9 A.M. on, of all days, Saturday! As I approach the building, I see *them* all lined up, with excited "Let's get going" looks on their 125 eager little faces. After responding to many incredulous greetings (as if they hadn't really expected me to come), I take a deep breath and am about to smile, when up runs Mary, very near tears. She's left her ticket at home, some eight blocks hence. Sally, not to be outdone (she's Mary's first cousin), comes running from another direction, and informs me that she has *lost* hers. I assure them both that I believe I can "explain" them inside the Auditorium, when out of eyes purposely placed in the back of my head for just such emergencies, I see Thomas, who is obviously ex-

posing the whole crowd to the double mumps, his two jaws swelled to his eyes. A second glance, this time from my front optics, shows it to be not mumps but bubble gum. Bubbles seem to be appearing out of every opening in his head. "It's Saturday," I say to myself. "Let him chew and blow." In my notebook I jot "Remind Thomas to throw out gum." As a matter of fact and solely in self-defense, I accept a big wad myself and all of us gum-chewers and candy-eaters vow to dispose of our wads before entering the portals of the concert hall.

The time has come! We march the three blocks to the streetcar. I understand that there are modern, streamlined streetcars in our city, but the line we ride wasn't born yesterday when it comes to transporting from 100 to 150 wiry, excited little human beings to, through, and way over to the opposite end of town. We climb aboard the vehicle in an orderly manner; that is, we don't quite rip it to splinters.

I frantically start the semiannual search for the check, somewhere in the deep confines of my imitation alligator purse, to pay the conductor. (You have to pay in advance, of course.) The conductor

looks important and tolerant; for he is the father of John, Tootsie, Jim, and Gertrude.

"Going to the concert?" he asks, as I continue to dig about in my bag.

"Yes, sir," I say into my purse.

"Got about 125 again, I see." He looks back to the rear of the car. Gruffly, "Aw'right, Bub, get down from there!" Aside to me, "Hope you don't mind, ma'am. Kids hafta' be disciplined. Don't let 'em get by with anything. Spare the rod and spoil the child, I allus say."

"I go right along with that old adage myself, Mr. Brown," I say, hoping my teeth aren't going to bare themselves.

Finally, I unearth and surrender to patient Mr. Brown the check for our round-trip transportation. I breathe a sigh of relief, and just then my hand automatically rests on the cold, clammy handrail of the streetcar and dread clutches my breath. Our end of town is up hill and down dale. If I knew the intricacies of driving a streetcar or if I taught a more logical subject, such as arithmetic or geography, perhaps this infernal ride wouldn't paralyze me so.

Have you ever taken 125 screech-

(Continued on page 46)

Maurine Thompson is a well-known music teacher in the Dallas, Texas, public schools.



O GOD, WE THANK THEE

HOBART MITCHELL

HYMN: "We Gather Together to Ask the Lord's Blessing"

SPEAKER: This is our time of thanksgiving, after the warm days of summer and the crisp colors of early autumn. Now the farmer has gathered in his harvest, and the corn has been shocked in the fields, while the leaves lie brown upon the ground, blown into mounds here and there, waiting for the snow covering. The sunlight streams pale across the land, and the days are short. The year is nearing its close.

Now we gather at the harvest table to give thanks for the bounty of our year and to recall the story of the first settlers landing at Plymouth Rock to till their fields and hew their houses out of the forest. At the end of their first year they gathered together and invited the Indians to share with them a common feast of thanksgiving and friendship. Our great Thanksgiving hymns are imbued with this memory, and if the Pilgrims did not sing on that day, their thoughts certainly turned in gratitude to God for their harvest and especially for continued life after their first hard year in the wilderness. Well might they have sung:

HYMN: "We Plough the Fields and Scatter"

SPEAKER: One of the Pilgrims wrote of this first American Thanksgiving: "Our harvest being gotten in, our Governour sent foure men on fowling, that so we might after a more speciall manner rejoyce together, after we had gathered the fruit of our labours; they foure in one day killed as much fowle, as with a little help beside, served the company almost a weeke, at which time amongst other recreations, we exercised our Armes, many of the Indians coming amongst us, and amongst the rest their greatest King Massasoyt, with some ninety men, whom for three days we entertained and feasted, and they went out and killed five Deere, which they brought to the Plantation and bestowed on

our Governour and upon Captaine Standish and others."

We think of Thanksgiving as a purely American feast, but the harvest festival existed long before the Pilgrims came to the New World. In Bible times, the Canaanites and the people of Israel observed it. It was a yearly rite in ancient Greece and Rome; and in England it had been a custom since the days of the Saxons. But the Pilgrims added a special character to the day by sharing their bounty with another race, welcoming to a common feast strangers and a people with whom they were not always friendly. So, today, their action lays the charge upon us to welcome the stranger to our table and to offer the hand of friendship and peace to all people, even to those who have at times been our foes.

HYMN: "O Beautiful for Spacious Skies"

SPEAKER: It is a long way from that single feast of the Pilgrims to the present time, when Thanksgiving is nationally proclaimed by the President and observed over our land in countless family feasts. We do not live so close to the land and its time of harvest today, and for us Thanksgiving has become a day for renewing old ties and remembering the past. It is a day of turkey and cranberry sauce and pumpkin pie. It is a day for football and for woodland walking, a last time for country pleasures before the snow comes.

Yet underneath the joy and the overeating, Thanksgiving is a thoughtful feast, a day appointed for giving thanks for the gifts we have received from the Almighty, for our harvest of the year. And at our common and bountiful feast of fellowship the spirit of God should be close to us so that our hearts will sing:

HYMN: "Now Thank We All Our God"

SPEAKER: Thanksgiving is a religious holiday, and we should keep it so. It is not enough for us just to be

thankful in our hearts. That is a self-sealing attitude, and does not imply that we have been given, but only that we have got. It allows us to build our private little universe in which good fortune has come our way, and we are thankful. With this attitude it becomes easy to be thankful and self-centered and selfish all at once, for we have unconsciously robbed life of much of its meaning and made of it an idiot's grab bag.

Being thankful is not enough. On this day we need to give thanks—thanks to God for His many gifts to us. It means that we must have the wisdom and the humility to see that what has come has been given. For we are often inclined to feel that we have worked for our harvest and gained it by ourselves, forgetting that sometimes we have worked and gained nothing, and that sometimes we have been given without our working, without our even asking. We have striven, it is true. We have made ourselves ready. But what has come has been given—some of it directly, some through the medium of our fellowmen. Behind all is the spirit of God, and in wisdom and humility we need to realize this and to give Him thanks for all the blessings of the year.

HYMN: "For All the Blessings of the Year"

SPEAKER: We offer the right response when we return thanks to God and to our fellowmen for our gifts of the year, for in deep, heartfelt gratitude there is generosity and openness of spirit, a reaching out that matches the friendship of the giver.

Receiving and giving are a social act, in which God and man, and man and man join in kindness and love. A spiritual current is generated by the giver which we as receivers keep alive when we return thanks wholeheartedly. For the outgoingness of our returning thanks matches the outgoing symbolized by the gift. But even more, our realization of gratitude and deep expression of it almost inevitably move us to turn to the act of giving to others.

Through this circle of giving and receiving, we are drawn toward God and are held together with our fellowmen in bonds of love and friendship. How important it is, then, that we think deeply upon what we have been given and return thanks with a whole heart, knowing that God encompasses all.

HYMN: "The King of Love my Shepherd Is"

SPEAKER: The spiritual current generated by the circle of giving and receiving is the life blood of a people. Without it the bonds of a society are broken and the nation begins to fall apart. Friendship suffocates. For then each man pushes his way, seizes for himself, and never waits to be given. He believes that he has been given little or nothing by anyone, that what he has he has gained for himself, and that he must continue to grab what he wants if he is not to lose out. He holds that no man ever gives anything except to get a return. Such a society loses its awareness of the presence of God, and its people become unpleasant and unhealthy, feverish with greed and distrust.

How much more to be desired, how blessed is the society where men with generous hearts help and sustain each other, give and receive in friendship, openly and graciously. Such men live together richly and at peace. Their society flourishes, and they welcome the stranger and offer friendship to all peoples, knowing that all gifts come from God. Such a society of men would often feel like singing in their hearts:

HYMN: "On Our Way Rejoicing"

SPEAKER: So on this feast day of Thanksgiving, let us rejoice together and let us give thanks deeply and wholeheartedly to God for His gifts to us. Let us pray, "O God, we thank Thee for Thy many gifts to us. All that we have has come from Thee. All that we have is Thine, offered to us for our use that through us it may benefit all men. We are but Thy stewards. Help us to remember daily this charge of stewardship, that we in our turn may also give easily and fully and graciously of what we have been given. Teach us to be a channel through which Thy love and bounty flow to those about us.

"This is our day of Thanksgiving. O God, let it also be our day of Dedication, that from this time forward we may live to give generously. Fill us and all men with Thy spirit, for then we shall indeed live in love and mutual helpfulness and peace. Amen."

HYMN: "Come, Ye Thankful People, Come"

SUGGESTIONS FOR PRESENTATION

This script is designed to provide a Thanksgiving service for church, school, or community. Although it may be done effectively by a choir and a speaker, it is intended for audiences or congregational singing of the familiar hymns. There is no need for preliminary rehearsal other than for the speaker and the accompanying pianist, organist, or instrumental ensemble.

The service is meant to flow from beginning to end without interruption and without "people telling other people what to do next." The constant flow should be momentarily interrupted only at the end of each hymn, when the speaker lets the music die away before continuing.

The speaker and accompanist should rehearse

the service, the speaker reading at least the final line which precede each number so that the accompanist may find the proper place for fitting the introduction under the words of the speaker. The introductory measures should be played softly enough so that the music is audible but not loud enough to detract from the spoken word. These introductory measures give the congregation or assembly the cue for the hymn that comes next. It is suggested that the words of the hymns be printed on the program so that the audience knows when and what to sing.

Hobart Mitchell is a well known concert singer, noted for his "Poetry In Song" program.

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WHAT PRICE MUSIC?

ROBERT C. BLAIR

What is the outlook for music in a state which has recently trimmed its budget to the bone? Here is the story on what is happening to instrumental music in the Utah elementary schools following Governor Lee's drastic economy measures.

A MUSICAL time bomb has fallen on Utah. That it finally fell is ample cause for concern, but the big question facing educators and music patrons in the Mormon state is when will the thing explode?

The bomb, of course, is Governor J. Bracken Lee's far-reaching economy education budget, which has made it tough for virtually every school district in the state and has forced the bulging Salt Lake City school system to discontinue all instrumental instruction on the elementary level. Other districts face similar action as they try, with a relatively stable income, to provide adequate education for a rapidly expanding school population.

Although the governor has promised some relief in the form of a special legislative session to raise more school money, many educators fear that it will be a long time before the situation improves. So they look for the "explosion" in ten to twelve years, when musicians who normally would have been coming up through the public school program don't appear. Then, they predict, the state's growing symphony orchestra, its lesser orchestras, and other groups requiring trained musicians will feel the pinch—and badly.

For Utah this is a particularly bitter outlook. The state has a rich cultural heritage and is proud of its extensive musical activity and reputation.

Robert C. Blair is a reporter on the staff of the Salt Lake City Tribune.

To veteran Vernon J. LeeMaster, supervisor of music education in Salt Lake City schools, went the distasteful job of putting the cut into effect. Instrumental teachers in the city's 35 elementary schools were transferred to positions in junior and senior high schools, which have not yet been caught up in the cut-back. No teachers were released, although several reportedly resigned rather than accept the change. In all, some 3,000 pupils were cut off from instrumental instruction. Group singing and creative work still are offered in elementary schools, and junior and senior high school programs have not been curtailed as yet.

"The tragic thing about this cut-back," says Mr. LeeMaster, "is that by the time the classes are restored most of the pupils will have lost interest in learning to play a musical instrument." He sees little hope that many pupils will shift to private instructors and go on with their musical education. "Most can't afford private lessons and many more won't want to go off by themselves to a new music teacher," he believes.

Strings Suffer

The outlook is darkest in strings, where training should start at an early age. As Emery G. Epperson, music supervisor in neighboring Jordan district, puts it, "We are not so worried about losing our future players of band-instruments—saxophones, trombones, clarinets, and the like—but we are worried about

our future string sections. Someone is going to suffer in ten or twelve years."

Mr. Epperson's comparatively wealthy Jordan district—wealthy because within its borders lie the vast Kennecott Copper Corporation mines—is facing no financial pinch and has not cut its music instruction; not yet. But, he explains, if other districts have to curtail their music programs the Jordan district will feel obliged to do the same. "We can't go flaunting our prosperity when our neighbors are stricken with poverty," he says.

That fear for the strings' future is well founded is proved by membership of the Utah State Symphony's fifty-chair string section. It now is comprised largely of home-grown talent. And Mr. Epperson, a member of the board of directors of the American Federation of Musicians, Local 104, estimates that half the section "came up through the elementary school instrumental instruction program."

"Music just can't function as a cultural force if they cut out elementary instruction," he believes. Mr. Epperson, for many years active in Utah music circles, bases his prediction on experience.

Some people with special interest in music hold more optimistic views. Typical of these is Mrs. Edna Johnson, member of the National Federation of Music Clubs board from Utah and general chairman of the Federation's opera study committee.

(Continued on page 34)

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MUSIC AND LIVING

HE LIKES MOUNTAIN MUSIC

Dr. and Mrs. I. G. Greer



AS Executive Vice President of The Business Foundation of North Carolina, Inc., Dr. I. G. Greer is concerned with every aspect of his state's economic and industrial life. The foundation's charter puts its objective this way: "To aid and promote by financial assistance and otherwise, all types of education; service, and research for business and industry."

Now that would be enough of a job for many men, but Dr. Greer carries on concurrently and with seeming ease a hobby which has won him as much fame as his business activities. Over the years he has collected an almost unlimited number of folk songs and ballads, most of which he learned in the mountain community of North Carolina where he grew up. He is rated as one of the top interpreters of folk lore in the country, and recently he and Mrs. Greer gave a folk program at the famous Cecil Sharpe Folk House in London where Mrs. Greer accompanied her husband on the dulcimer, plucking its three

strings with the traditional goose quills and supplying an authentic modal atmosphere for her husband's songs. English audiences were somewhat surprised to find that many of the ballads and folk songs which had their origin in England, had remained closer to their original eighteenth century form in the Appalachian Mountain versions than they had in their current English counterparts.

Dr. Greer clears up one point as to the difference between the terms folk song and ballad, which are frequently used interchangeably. "A folk song," he says, "is a personal experience by the singer . . . a subjective song. For instance 'I've got a gal in the Sourwood Mountains, She is good and kind. She has broke the heart of many pore fellow But she ain't broke this one of mine.'"

"The ballad is impersonal, the singing being no part of the song itself but rather relating the experience of someone else. For example: 'Black Jack Davie came a riding through the woods Singing so loud

and merry, That the green hills all around him rang And he charmed the heart of a lady.'"

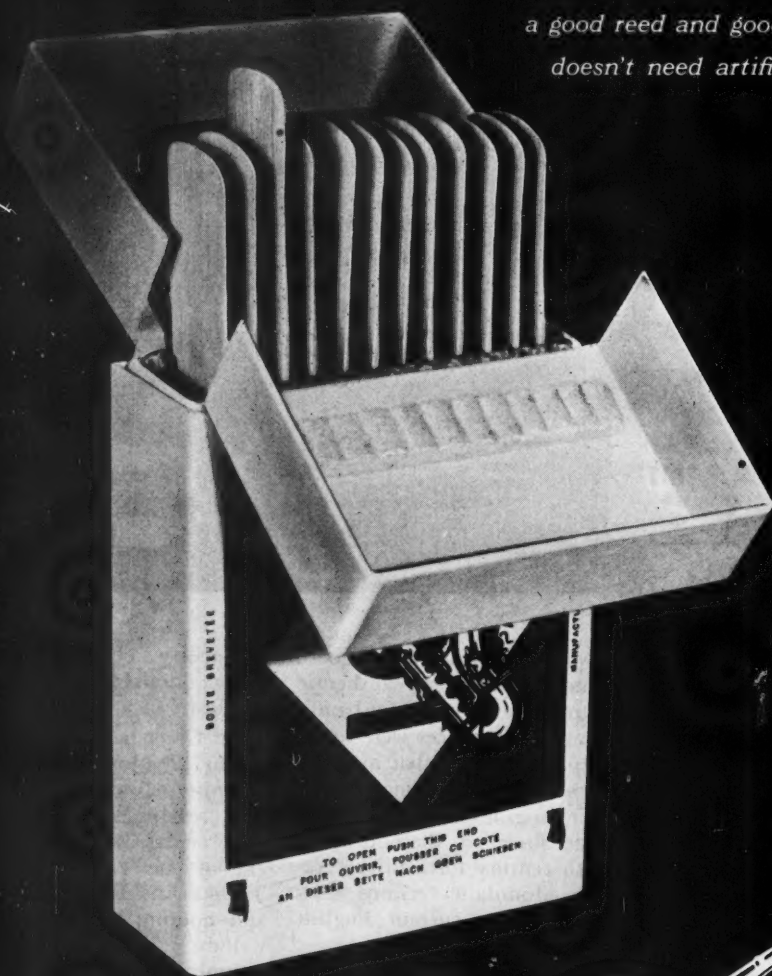
Dr. Greer has accomplished much in his life, teaching in the public schools and colleges of North Carolina, serving in the State Legislature, acting as general superintendent of the Baptist Orphanage at Thomasville for over fifteen years, and holding membership on many welfare and health organization committees throughout the state.

In considerable demand as a speaker, Dr. Greer also recently recorded a number of his ballads for use in connection with a book called "The Ballad Tree," by Evelyn Kendrick Wells, associate professor of English at Wellesley College. However, it is as a singer of mountain songs that he has become especially beloved in his own Chapel Hill community. Here in its native environment it is clearly evident that "the home of the ballad and song is around the mountain fireside where you sing because you feel the inspiration."

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Piano For the WHOLE Grade



FAY TEMPLETON FRISCH

THERE is more music today in "the little red schoolhouse" than there was a few years ago. Many classroom teachers have found music to be a tool which they can use daily to help themselves and their pupils. Frequently it becomes a natural part of the social studies period, and some teachers claim that this is because the atmosphere of the social studies class is conducive to creative music activities. Rhymes about countries, states, or peoples are good beginnings for original songs. Wherever we find creative teaching, we may more readily expect these pupil-inspired activities.

Music is used with other subjects too. One teacher uses recorded music during the arts and crafts period. The relaxed atmosphere thus created has been found to aid children to greater accomplishment. Many classroom teachers who want more music for their classes are timid about trying to provide it themselves because they are not trained musicians. Recently keyboard experience for the whole class has supplied a satisfying answer for some enterprising teachers. It has given them the courage to explore and experiment with music for themselves.

Keyboard experience is just what the term implies. There is no attempt to develop pianists, although some children will naturally want further study at the piano. This, however, is a by-product rather than an objective.

Fay Templeton Frisch is an outstanding pioneer teacher in the field of class piano. She lives at New Rochelle, New York.

The piano is considered the best medium for teaching pitch and key. It helps children to develop a discriminating ear and to sing on pitch. Many of those who are monotones at the beginning of the year are singing on pitch before the end of the term, as a result of keyboard experience.

The "feel" of the keys brings pleasure to children, and through the sense of touch they develop an awareness of the direction of melody.

All children can learn to read music through keyboard experience, and for those who achieve facility in this direction, more musical activities with other instruments and with singing are possible. Many children will never have a chance at keyboard experience except in the schools, so all of them should be given this opportunity at some time during their school life.

A Class Project

Class projects are often developed from such an activity. Here are a few examples. The children of one of the fourth grades in Ysleta, Texas, made keyboards for each member of the class as a classroom project. The teacher, Miss Mary Louise Ford, provided the materials. The keyboards were two octaves with raised black keys, and when painted they looked quite professional. The cost of the materials for each keyboard was sixty-seven cents. As two or three children played the piano the others played at the dummy keyboards until it was their turn at the piano. The tunes or songs they played and sang were found in their

regular classroom basic music text.

Ysleta is in a county system of schools. The keyboard experience project there was so successful that it was decided to provide it for all children. Last year all pupils from the fourth grades on up had keyboard experience, and it is to be continued as a regular part of the fourth-grade music program.

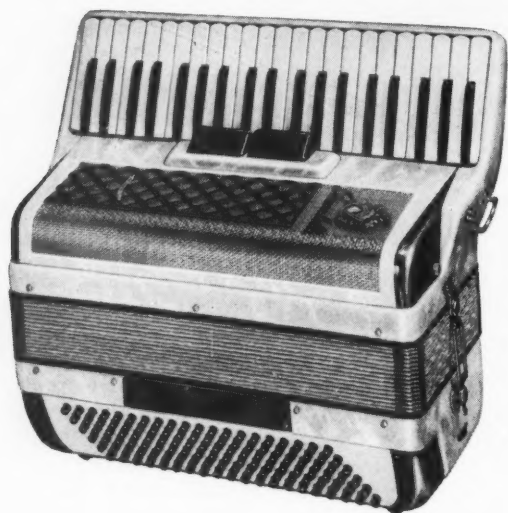
A fourth grade which included several monotones was purposely chosen by Miss Louise Byler, supervisor of music in Jackson, Mississippi, as the class for experimentation. The group was not too enthusiastic at the beginning about trying keyboard experience. After the first trial, however, the most aggressive lad in the class decided that it might be fun. The class decided to go along with him, and soon all were happily engaged in keyboard experience.

The high point of the experiment came in the spring, when the class was invited to perform for the State Educators Association. Some performed on the piano, but the important performance was that of the four former monotones singing a group of songs in parts.

It took a bit of persuasion and even insistence on the part of Miss Harriet Cleveland, supervisor of music of Columbus, South Carolina, to get a class of thirty-four fourth-graders to try keyboard experience. The teacher and the pupils, though not enthusiastic, finally consented to try it for a month. There were two pianos in the classroom, so each child had an opportunity to play frequently. Music time became fun

(Continued on page 35)

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That Wonderful Village Band!

HAZEL GHAZARIAN-SKAGGS

AS A city resident I watched the marching bands from towns near by and far off with an impersonal feeling. To me they were merely a group of neat uniforms giving the parade its martial beat and gaiety. Then suddenly I found myself transplanted in a village of 4600, where I came face to face with the heart and spirit of a band and its members.

Our village is in the Catskills. As a community it can boast of many fine accomplishments, but of serious music it has none. Its sole outlet for music, independent of the public school system, is the Liberty Municipal Band. This unit thrives on the principle of making music for the fun of it. One of its organizers, Telleta Bourne Atwell, has enjoyed making music all her life, and passes on this lifetime hobby to the youth in school and the adults of the community. As conductor of the band, she extracted the best its members had to offer.

When I first met her, she asked me if I played an instrument. When I replied very positively that I was a

pianist, I knew she was disappointed, and I was almost ashamed of my chosen instrument. "Didn't you ever play a band instrument?" she asked hopefully. I recalled a period of six months in college when I had studied the clarinet. No sooner had I mentioned this than I was extended an invitation to play in the Liberty Municipal Band. "But I squeak, and I haven't touched it for quite a while," I said apologetically.

"You can practice and improve," was the answer. "What are you going to do winter nights? It's pretty lonesome here. You might as well have some fun." She convinced me, and the next rehearsal night a car full of band members and instruments stopped to add me to the load. I was really embarrassed at my elementary foundation on the clarinet, but bravely sat down to attempt third or fourth clarinet parts. I played a note about every fifth measure, but fortunately even when I squeaked there were no glares or complaints.

After a few more rehearsals and assiduous practice at home, I was playing more notes and the squeaks were beginning to disappear. Then

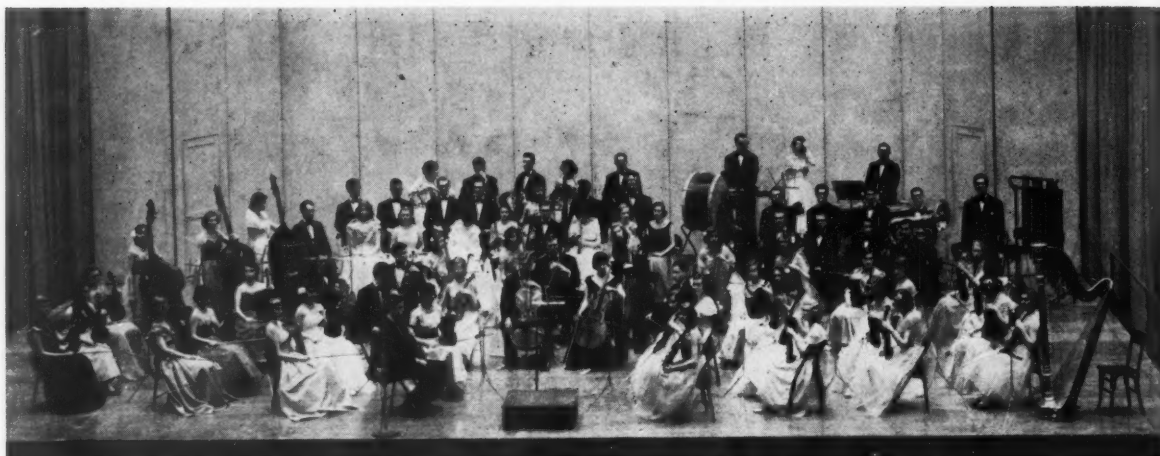
came the night we had a simple waltz, and I actually played all the notes. Mrs. Atwell asked, "Well, aren't you enjoying yourself?"

"Yes, it's wonderful. I'm glad to be a part of it." I meant every word of it. There was no snobbery about the group. They played for enjoyment, and the fact that many of us were not quite up to par did not lessen our importance. The strong ones carried along the weak ones, and we worked hard to live up to our conductor's expectations.

As I became more relaxed and confident I began to notice the members that made up the band. Beside me was a girl who liked so much being a part of the group that she had recently purchased a new clarinet for \$200. She was a saleswoman, and held the office of treasurer for the band. Then we had a vigorous drummer, a mother of three children. She really had rhythm, and such vitality! Beside her sat the bass drummer, a painter, one of the most loyal members. To every rehearsal he brought a coffin-like box holding all the band music, much of which he had patiently patched and re-

(Continued on page 45)

Hazel Ghazarian-Skaggs is a piano teacher in Liberty, New York, and a frequent contributor to MUSIC JOURNAL.



YOUTH ORCHESTRA

MARVIN RABIN

LEXINGTON, Kentucky, is a typical American city of approximately 70,000 people, about one hundred miles from any large city. Yet it has a Youth Orchestra that I believe is making a dynamic contribution to the cultural well-being of the area, in spite of the fact that it does not have an adult symphony to serve as a parent organization.

The place of a parent organization is taken over by an adult board of directors, composed of civic and cultural-minded citizens. Their primary responsibility is to raise the necessary funds to finance the orchestra's activities, as well as to care for other business matters pertaining to the orchestra.

This parent organization is incorporated as a non-profit organization under the name Youth Music Society of Central Kentucky. Its child, the Youth Symphony Orchestra of Central Kentucky, draws members from fourteen schools within a radius of sixty miles. The orchestra meets each Saturday morning at the University of Kentucky.

When I became conductor of the

Marvin Rabin is conductor of Lexington, Kentucky's famous youth orchestra.

organization three years ago, the members of the orchestra wrote their own constitution, and it serves many purposes quite efficiently. To a large extent the orchestra determines its own policies, and decides such matters as admissions, seating, and discipline. I feel that in this kind of organization we develop a sense of group responsibility that not only results in a fine spirit among the members but develops a consciousness of social responsibilities in a democratic way of life that carries far beyond the immediate goal of performing music. The important consideration is that the organization not be permitted to become a vehicle of glorification for any single individual, a vice exhibited by many conductors.

Schools Cooperate

I cannot exaggerate the importance of a close relationship between the Youth Orchestra and the public schools. My whole approach to every instrumental supervisor in the schools is: If the Youth Orchestra cannot contribute toward making your program a better one, then it has no right to exist. This must

be, yet too often friction occurs between the two groups. At every opportunity the school teacher and his efforts must be acknowledged.

We do this in a number of ways. First, no one may be admitted to our group without the permission of his or her school organization director. Secondly, we provide some means of more specialized training that increases the performing proficiency of individual players and reflects down the line into their own schools. We perform in many of the schools' general assembly programs, selling the idea that "orchestras are swell." Through another series that we call Rehearsal-Concerts we feel that we are educating key people to give more support to school music programs, as well as our group. These programs are invitational and informal. We invite civic leaders, ministers, school board members, principals, parents. Our appeal here is, "If you are interested in the development of young people, you will be interested in what we have to offer, regardless of your attitude toward music." Generally the members of the orchestra take over completely in these presentations, and answer questions directed from

the audience. A social gathering follows this program.

At our Rehearsal-Concert programs we invite a music educator and one of our board members to speak. These informal programs do a great deal of good. We emphasize that to support the public school program is to support the Youth Orchestra program, because our program can only parallel theirs. We not only enhance our own position in the community but give much-needed assistance to the development of the public school program.

This actually took place this past year: Mr. Zaner Zerkle, the supervisor of music in the Lexington Public Schools, asked that I "tone down the emphasis on the need for strings, as they were already overbalancing the winds." The schools were actually confronted with the situation of not having enough wind and brass players to support their strings! Last year ninety-seven strings were started in the elementary schools; four years ago there weren't twenty in the whole system. Mr. Zerkle and his assistants have done a remarkable job; working together helps us all.

We have student assistants that give specialized training on various instruments. These assistants are generally college students. A limited number of them play in the orchestra but do not occupy any first or solo chairs. Their job is to develop the younger students. This is excellent preparation for future teachers.

A number of our college students who are playing strings are primarily wind-instrument players, but they have taken string classes and are interested in doing public school orchestra work. In this way they are becoming better qualified to be directors of string programs as well as bands in their future public school music positions.

In a very few years some orchestra will have the opportunity of hiring a very fine combination of manager-flutist. Jim Hurt, a member of our flute section for the past three years, is now a sophomore at the University of Kentucky, majoring in journalism and advertising. Jim has charge of booking all concerts, publicity, promotion, printing programs, and correspondence. For instance, preceding a concert, it is

his job to see that articles appear in home town and high school papers about the respective members of the orchestra, and that ministers acknowledge the members of the orchestra that are in their particular congregations, and so on. I don't doubt that this early experience for Jim, who is a straight A student, will lead to a valuable position with a prominent community orchestra. He is in the minor league now, but is being seasoned for the majors. This is only a small part of the picture of using the members of the orchestra. They know and feel it is their group, are proud of it, and work hard for its development.

Members Soloists

Our only soloists are members of the orchestra. Everyone qualified has a chance. Two are selected each year by the group, and they play a work of concert proportions with orchestral accompaniment. We give them the same type of publicity that a visiting concert artist would have, encouraging the younger players to put forth their best efforts so that some day they can occupy this position. They know without question that the opportunity is there for them, and that no outsider will deprive them of the privilege.

We also provide one member of

the orchestra with the experience of conducting a number on each of our programs. He must serve an apprenticeship of conducting and preparing successful sectional rehearsals before he is eligible to conduct the full orchestra. He must actually learn the score, understand fingering and bowing problems and rehearsal procedures, and be able to prepare the orchestra for the performance.

A very important part of our program is the premier performance of new compositions written specifically for us by composers who live in our community. We have performed six such new works in the past three years and have four more in the making for the next two years. These works may not all be great, but they are all very important. When possible, the composer conducts his own work in performance. He is always present at rehearsals, and we feel that this contact between the young musicians and the composer is very healthy for both. Our young people are thus having an introduction to and experience with a contemporary idiom that they can learn to play and understand. This is much-needed literature and experience.

Two years ago a member of our bass section wrote a composition for us which we performed. Last year

(Continued on page 38)

Dr. Kenneth Wright of the University of Kentucky, guest conductor of the Central Kentucky Youth Symphony.



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Let's Get it in the Paper!

MARGARET MAXWELL

SO YOU want to get a music story in the local paper! Is it an account of your *a cappella* choir concert or of a famous visiting artist's recital? Or perhaps the PTA music committee is giving a reception for the city music supervisors. In any event, you have been asked to take charge of the publicity, and you're feeling somewhat inadequate about the whole thing. As a newspaperwoman I have encountered many people faced with this problem. Frequently they have the idea that the city room of a newspaper is a jungle of clattering teletype machines and typewriters, punctuated here and there by hard-boiled desk men who bark at all and sundry. Actually this situation doesn't exist outside of a Hollywood movie. Newspaper offices at times are noisy, but a high degree of order and efficiency is necessary in order to produce an entire paper every twenty-four hours. Here, then, are some do's and don'ts for the music publicity chairman.

First, decide what kind of story you have to offer the paper. If it is a spot news story about a visiting recitalist of national prominence, the chances are that the city desk will be anxious to cover it with a story or an interview on the news pages, and possibly with an on-the-spot picture of the great man arriving in town. So, take such a story to the city editor. If he decides it is not city news material, he will refer you to the music editor or to some other department.

If your school choir is giving a concert, chances are the music editor will report it as a feature story, particularly if he has a Sunday column. A Sunday paper's music column also lends itself to general information about local music happenings.

It is wise to get acquainted with one of the local columnists who does an around-the-town sort of account on personalities and events. He is always on the lookout for brief anecdotes, amusing stories, and personality notes.

If the PTA is entertaining, the society page is generally your best bet, with a story of the event, names of committee members, sponsors, and honored guests. As a rule, society editors like to use the names of committee members. News editors have more limited space and generally mention only the director or chairman.

Several Possibilities

If your organization is giving an annual operetta or concert, you may feel that several stories are desirable. In that case, offer one to the city desk (if there is a spot news angle), one to the music editor, and one to the society editor. However, don't try to do this on every story you send in or you will be in trouble. Save such an all-out drive for really major events, and when you do plan such a series, talk it over in advance with all the editors involved.

If you are appointed public relations chairman of your group for the year, get acquainted with the people on your local newspapers. An editor is always glad to meet the people in his community, and he will give you a courteous welcome and a hearing IF you don't try to see him when he is on top of a deadline. If you want to visit the editor of an afternoon paper, plan to call in the late afternoon, when his worries are less immediate than they are at high noon, with the first edition just getting under way. Morning paper editors' schedules vary widely; so do those of special editors, such as music and society, so check in advance and if possible make a specific appointment.

When you meet the editor, be as brief and concise as possible, explaining what your job is, what kind of stories you think would be newsworthy and interesting to readers, and then ask him how they should be handled. Remember you are there to get your stories into the paper, not to express personal opinions about the way the paper's music critic covered your last concert. Of course if you especially like something the paper did, the editor will be glad to hear about it, but don't spread praise on too thick. Newspapermen meet thousands of people, and are quick to spot either those who try to butter them up or those who are chronic grippers.

Evaluate your story honestly.

(Continued on page 40)

Profile of the Music Life of

PARIS

JOHN DENNIS

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ROBERT CASADESUS

21 février

ROBERTO BENZI

This is the second part of John Dennis' account of the music life of Paris. The first appeared in last month's issue of MUSIC JOURNAL.

THERE is a man in France to whom war, occupation, falling governments, and spiritual poverty are not insurmountable obstacles. He seems to thrive in spite of them and because of them. One might almost say that he is a cultural ambassador without portfolio—but not without recognition. Both his name and his work are known from villages in Brittany to the French outposts in North Africa. His name is René Nicoly, and his belief is this: "To know and to love music is an indispensable requisite to the improvement and the enrichment of the human condition." The way in which René Nicoly has used this belief to create *Les Jeunesses Musicales de France* (literally, The Musical Youth of France) provides a story of courage, patience, and idealism designed to cheer cultural pessimists everywhere.

During the early thirties, young René Nicoly worked for the great French publishing firm Durand et Fils. He was employed as *chef de service d'orchestre* (head of the orchestral services section). In this position he frequently met composers and had other musical privileges of a special nature. "I truly enjoyed my work," he recalls, "and I began to wish that other young men and women could share my experiences." His wish was realized several years later, but through unusual and seemingly inauspicious circumstances.

In 1939 Nicoly, with thousands of others, was requested to report "immediately and without delay" to *L'Ecole Militaire de Paris*. He was enrolled in an officers' training course and subsequently stationed in a castle in the Chevreuse valley,

some distance from Paris.

One week end all leaves were suddenly canceled, and nearly one thousand young men found themselves cut off from their customary pleasures. Nicoly seized this opportunity to organize and present a musical concert which included an exegetical commentary. This venture met with modest success—enough, at least, to encourage Nicoly to repeat his experiment in a small village nearby. This time his audience was comprised of peasants, most of whom were illiterate. He continued *les seances musicales*, and subsequently obtained the assistance of several eminent artists who were attracted by the idea of helping all kinds of interested people to listen, to learn, and to love music.

In 1940 France fell to the Germans. René Nicoly's regiment was disbanded. With thousands of others he returned uncertainly to Paris—a Paris shabby and sad and dispirited under German occupation. Durand et Fils rehired Nicoly in his former capacity.

Considering the status quo in Paris at the time he was fortunate, and in a less determined man *les seances musicales* which he had started could well have become simply a pleasant memory. But René Nicoly had an audacious plan: during those dark and apathetic days he was designing an organization dedicated to the musical reawakening of France, literally under the noses of the occupying Germans! "I was prudent," he says. "I could not declare the existence of a new organization without being licensed by the German Kulturstaffel. That would never have worked out. I found that there was already in ex-

istence an organization called *La Comité Nationale pour la Musique* (National Music Committee). I joined this group and worked with it. One section of the National Committee was known as *Les Jeunes Musicales*. In 1945, after the liberation of Paris, *Les Jeunes Musicales de France* became an official organization unto itself."

During those five formative and "subversive" years, René Nicoly had accumulated numerous experiences and friends. Among his supporters were the schools of Paris—both *lycées* and *collèges*—who were anxious to sample Nicoly's idea: that of creating a directive and durable contact between young people and music "to help them in achieving a true musical culture." Nicoly's professional friends and admirers, both musical artists and commentators, as well as his old friends at Durand and the great industrial firm of Pathé-Marconi, lent their generous assistance to the new venture. The result of all this was a firmly grounded organization whose foundations were built during one of the most difficult and discouraging periods in current history.

Instrumental Scope

Les Jeunes Musicales de France today has a membership of some 200,000 youth, and its operations cover most of France and all the North African arc—from Sfax in Tunisia to Casablanca in French Morocco. The organization has its headquarters in the Gaveau Building in Paris, and a staff of eighteen assists René Nicoly in handling the entire undertaking. (An exception to this procedure is the selection of artists who will appear on JMF programs during the year; this work is done by Nicoly himself.) The annual budget for JMF is 365 million francs (a little over one million dollars)! The French government, acting through the National Ministry of Education, supplies 10 million francs; the balance comes from membership subscription.

To be a member of JMF one must be between the ages of twelve and thirty. Nicoly explains that the ceiling (thirty years) is high because he wants especially to reach young men who have done their military serv-

(Continued on page 36)

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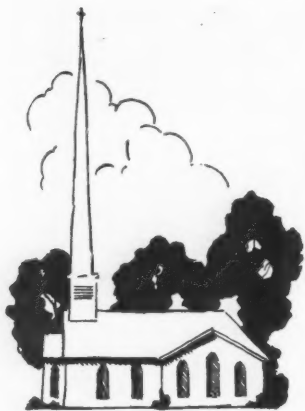
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What Do You Mean— “Good” Church Music?

DORIS A. PAUL

WHILE conducting clinics for more or less inexperienced directors of small church choirs, I have met one question repeatedly: “We want to choose good music for our people to sing. We have had little training. Can you set up criteria for evaluating music sent to us on approval? How can we know it is good music?”

Another question invariably follows in one form or another. Recently one minister who directs his own choir asked it this way: “How can I lessen the musical illiteracy among the members of my choir?” He referred to musical standards rather than knowledge of techniques.

Going back to the first question, it would seem that music should be judged in much the same way as tangible objects are evaluated—an apple, a piece of fabric, or an animal such as a cow. What function do you wish it to perform?

Are you looking for an eating apple or cooking apple? Is this fabric you are choosing to be used for kitchen curtains or for slipcovers? Do you want a cow for dairy purposes or for beef?

What is the music to be used for in the church service? To entertain? To serve as a filler? To cover the sound of clinking coins during the taking of the offering? To give the director a chance to show off? To exploit soloists? To follow a long-established tradition?

Heaven forbid that any of these reasons should feature prominently in the thinking of the choir director.

Doris A. Paul is a free-lance writer and musician living in East Lansing, Michigan.

To put it simply, church music should further the attitude of worship. Perhaps we can be more intelligent about our choice of music if we are reminded of what worship really means.

It is the opinion of my own minister, C. Brandt Tefft, that there are at least four attitudes essential to a worship experience: praise, penitence, forgiveness, and dedication. He tells his congregation that when they come together on Sunday morning they should have an experience similar to the one Isaiah describes in the opening verses of the sixth chapter.

“He goes into the temple. He has a vision of God in all His glory. ‘Holy, holy, holy is the Lord of hosts: the whole earth is full of His glory.’

“His heart fairly bursts with praise. Then suddenly he is overwhelmed with a sense of his own inadequacy. He knows he is a man of unclean lips and that he dwells in the midst of a people of unclean lips. He cannot hide his sin from God. He must confess it. He does. And behold his guilt is taken away and his sin forgiven. Whereupon he dedicates himself again to God. ‘Here am I!’ he cries. ‘Send me.’”

Similar Order in Churches

The order of service in our church follows this idea throughout (as is probably true in thousands of churches) and music is utilized to further these ends. The prelude which falls into the category of “preparation for worship” is followed by the introit which repre-

sents the worshipper’s “vision of the Lord in all His glory.”

Henry Ward Beecher preached a sermon on music in June, 1872, that is as appropriate now as it was over eighty years ago.

“We have a right in the church to ask for such music as shall promote thoughtfulness, tenderness, devoutness, cheerfulness, aspiration, joy in praise, and hope. . . .

“The nature and object of singing in the house of God is the excitement or expression of religious feeling. That alone should limit and determine the character of the music which is employed. Much music is so mingled with what may be called musical gymnastics that it inevitably will excite curiosity and admiration, rather than thoughtfulness and emotion. . . .

“I should shock even the least venerating in my presence if standing here, I should employ my prayers, the devotions of the church as an elocutionary exhibition . . . using the name of God as a pivot on which to trill or explode sounds. . . .

“I affirm that any use of music, in regard to sacred things which makes it merely a physical accomplishment, and which addresses it to wonder and curiosity and admiration is desecration.”

Thus we may say that the function of the music of the church is to further the attitude of worship, and through this attitude, serve to fill life with power, beauty, and goodness.

Music that the choirmaster considers may be held up to this measuring stick to see if it fulfills requirements.

Reluctant as some idealists are to

admit it, music that may serve to fill human life with power in one community may not do the same thing in another. The vigorous singing of an operatic tenor may provoke derisive laughter on the part of the uninitiated backwoodsman, and tears of pleasure from the lover and ardent follower of opera. For the same reason, those people who attend services in a given community must be taken into consideration when the music of the church is chosen for them.

For instance, an anthem our own choir sings occasionally on Mother's Day is one of the most beautiful I know. It is well received by our congregation, which is made up mainly of college professors and other professional men and their families. But the dissonance at the end might disturb listeners in communities with a different cultural background, wiping out the effectiveness of the composition.

Some Standards

However, there are some standards for good church music that remain constant. On examining anthems for the church choir, the director might ask these questions:

Is the context sincere? (Not tawdry or sentimental.)

Is the theology or ideology sound?

Is the rhythmic pattern worshipful?

Is the harmony beautiful?

Was the music written to lead the worshiper to a consciousness of God, or was it written in such a way as to brand it a physical accomplishment for the performer?

Will the anthem bear repeating (like the Gloria or Doxology—though obviously not as often)?

It is no wonder that some choir-masters lean heavily on Bach, for most of his chorales meet every one of the above requirements satisfactorily. Strangely enough, some of these classics are comparatively easy for the inexperienced sight-reader to master, perhaps because Bach was logical in his chord progressions.

And now back to the second question: How can a choir director or minister lead the singers and the congregation to an understanding of better things?

A student, who happens to be a

(Continued on page 28)

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What Should Parents Do?

MAY WEEKS JOHNSTONE

THERE are many ways in which parents can help children to enjoy a musical education. Musical instruments cost money; music lessons are not cheap. The time you spend helping your children will pay good dividends in increased interest, happier practice, and better performance.

Modern children have many distractions, and some time or other every child, even the most gifted, hates to practice. It is then the duty of the parents, and in the last analysis the mother, to find ways and means of getting these things done. There is no magic formula; the mother needs patience, an iron will, and a sense of humor. She may fortify herself by remembering that any kind of music practice, done painstakingly, provides valuable character training, and that the effort is worth while.

For many years I taught music and at the same time struggled with the music practice of my own three children, a tough assignment for any woman! Those children were grimly determined to resist practicing at all costs. Perhaps they heard too much music in a house where lessons went on every day. In time, however, as a result of daily drill and constant perseverance on my part, some benefits were seen.

They have not all become marvelous musicians, but my children can play for their own amusement and that of others. In fact my daughter developed into a fine pianist, and helped pay her way through college by teaching a small piano class.

Regularity of practice and a defi-

nite routine are essential. When my three children were small we lived near the school they attended. At a quarter of eight in the morning I sat at the piano with the first boy, supervising his practice. Beginning at eight o'clock, my daughter practiced for twenty minutes. Following her, the third child put in his twenty minutes, then left for school. This routine never varied for five days a week. Later in the day we had another practice period, but the early morning session was the most important. Twenty minutes before nine o'clock is worth an hour at night, when the brain is tired.

Voluntary Practice

In the holidays we relaxed: no practicing unless the children wanted to play a little. Sometimes they actually did go to the piano voluntarily! Then came the day when I experienced a big thrill of personal satisfaction. It was the first day of school after the long summer vacation. Rosemary, who was at that time about eight years old, was dressed for school. Of her own accord, she walked to the piano, opened the music, and began to practice. You see, by this time the feeling of being dressed and ready for school was so associated with the early morning practice hour, that she went to the piano automatically. Let's say her reflexes had become conditioned. When something like this happens a mother is repaid for the hours of relentless drill. She can feel that the habit has now been established, and the first Rubicon has been crossed.

My simple rules were as follows:

1. Establish the habit. Have the child practice at the same time every

day, breaking the period up into short sessions of from ten to twenty minutes.

2. Stay with him until the habit is well established, after which you can relax a little.

3. Teach him to concentrate, the most essential rule of all.

4. Reward work well done.

5. Always cooperate with the teacher.

Television in the home need not constitute a problem, if the parents are consistent in their discipline. "No television until the practicing is finished" is a simple rule adopted by many parents. In this situation the value of early morning practice is obvious.

Go with the child to his first music lesson, and get an idea of what the teacher is trying to do. After that, unless the child is too young to go alone, it is better for mothers to stay at home. I have seen conscientious mothers who accompanied children to all lessons. These children invariably became uneasy and seemed very conscious of the mother's presence. It is a good idea, however, to watch the first lesson, and have a talk with the teacher.

Your child will accomplish twice as much in the early stages if you sit with him while he practices. If you are able to play a little you can be of very great assistance. If you can't play a note you can at least see that your child does his assignment carefully, spending the right amount of time on each part of the lesson. Details of the weekly practice assignment should, by the way, be written out for your guidance in a notebook. If you don't understand it, call the teacher and have it explained.

Many parents spend sizable amounts of money on music lessons

May Weeks Johnstone is a piano teacher living in Windsor, Ontario, Canada.

for children and get no appreciable result simply because they do not insist on regular practice and make no attempt to supervise the practice hour.

If you are not paying attention, your ingenious offspring may be pounding away energetically but really practicing only the parts of the music he likes, while neglecting three-quarters of the assignment. As a child I was particularly adept at this, and I know my pupils do it. Out of an hour spent at the piano, they perhaps concentrate for about fifteen minutes. This sort of thing only wastes your money.

If you feel you are wasting time while you sit with your child, try knitting, or even darning a sock. Under the circumstances, this is good for your nerves. Sometimes the father enjoys helping with the practice. Every year I have at least one father who is learning to play along with his children. Sometimes the child is teaching his dad, a very satisfactory state of affairs.

Look in the notebook. If there is some technical work (scales, chords, and the like) assigned, get this over first. There is not much of this in the first few months, but it should gradually be worked in. The teacher will tell you how much time a day should be spent in practicing. By the end of the second year, when the child is doing say an hour's practicing, about fifteen minutes should be allotted to technique or drill. Children never like the drill, but do not underestimate its importance; it is foundation work, and as necessary as anatomy to the artist.

Repetition Necessary

Each scale or other technical figure should be played at least five times, repeating the same thing for the five times, not playing each item through once and then doing it all once again. That is, the child should play F scale five times, then F triad five times, then F arpeggio five times, and so on throughout. The same rule should be followed with studies, or etudes, and pieces. Take, say, three lines of a new study, have the pupil play that three lines five times, then go on and do the next three lines five times. In this way the child gets the drill, which is much more valuable than playing every-

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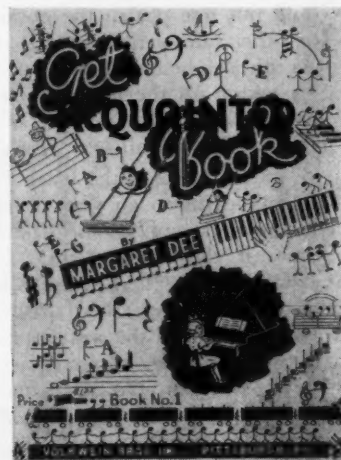
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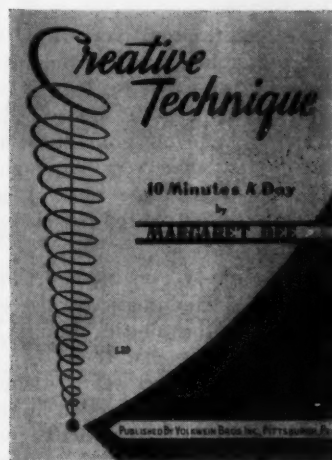
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thing through once and then beginning again.

Here is a popular game which helps with the repetition. It is said that the father of Mozart used to put ten dried peas in the pocket of his child's coat. He was told to play an exercise through ten times. Each time he played it through correctly he could put one pea in the pocket on the other side of his coat. If he made a mistake, he had to pay a penalty by taking all the peas out and putting them back in the first pocket, and starting all over again.

This game sharpens the wits; the child soon learns to go very slowly so as not to make a mistake. Modify this to suit the modern child by using jelly beans, salted peanuts, or raisins placed in two small dishes, one on each side of the instrument. Start with five times correctly as a goal and work up to ten times. When the child plays a line correctly he can take a peanut and place it in the dish on the other side. Variations of this game will suggest themselves to you.

Children respond very well to charts and gold stars. Give one mark for each section of the lesson well learned, and a gold star for ten marks. When ten gold stars are earned, find some very large gold stars, and hand those out. Work up to a big eventual reward, such as a pair of skates.

The value of *very* slow practice cannot be overemphasized. In the early stages the music should be played so slowly that there are no mistakes at all, and yet a definite rhythm should be sustained. Great concert artists always practice new pieces very slowly at first. Mistakes made in the first stages are usually so thoroughly learned that they crop up in the finished product and ruin it. It is the movement in great music that makes it thrilling; the rhythm that is the heartbeat of music. A sense of rhythm is born in some children, and with careful training it can be developed in others.

Some of the smartest children have slumps during which they seemingly make no progress at all, yet afterward may make a sudden spurt and surprise you. Modern psychologists call this a plateau, but don't let it alarm you. If the teacher understands, she may change the music assigned even if it is not quite up

to standard. A lack of interest may mean that the child is tired of his book and needs a new one, or a new sheet of music. Sometimes a book proves a disappointment to the teacher; it may be too difficult or too dull. In this case the offending book should be removed promptly and a more interesting one substituted. Duets with another child may help.

It is a great incentive to a child to "play out" at Junior Red Cross or at Sunday school. In our day school, the teacher in the special music room had children who were taking music lessons perform at a weekly concert. The whole class looked forward to the event.

Musical recordings can be a wonderful stimulus to advanced students. Hearing Heifetz on the violin, or Rubinstein at the piano gives them a good idea of the lovely clear tone they are striving for.

Take children to recitals which are suitable to their age. If possible, they should see a good deal of ballet, for the sake of the rhythm. Take them to musical movies and to the symphony, especially when a piano or violin concerto is to be performed. Grand opera is not over the heads of high school students, and younger children will love Humperdinck's *Hansel and Gretel*.

Unlikely as this sounds, there will come a day when the drudgery will be over, and the budding musician will really enjoy his practicing. I have seen it happen over and over again. I have seen children who were plodders—whose more gifted brothers and sisters outshone them—in later years become fine musicians because they had "stickability." It is the old tale of the hare and the tortoise.

So much depends on how much music a child has in his soul, and how can we tell? It is up to us all, as parents, to do our utmost in the early stages, confident that in the long run the results will be rewarding. ▲▲▲

CHURCH MUSIC

(Continued from page 25)

minister's wife, in a recent clinic asked for advice as to what she and her husband might do break the strangle-hold that boogie-woogie gos-

pel music (as she termed it) has on their community. She revealed that one of the attractions in their village is an occasional all-night "sing," carried on by ensembles—quartettes, trios, sextettes, etc.—from surrounding communities. The "sing" is a sort of marathon of jazzy tunes rendered in popular arrangements with so-called sacred words.

In another part of the country, a minister has rigged up a combination applause-meter and robot to encourage the kids in Sunday School to sing. When they have reached the screeching point, the robot's light-bulb ears glow and his red tongue extends from his mouth and wags back and forth to express his joy. The wagging accelerates as the singing becomes louder. Can you imagine the inspiration the children must feel as they sing "When Morning Gilds the Skies," or "This is My Father's World," or even "Brighten the Corner Where You Are," while the robot's ears light up and his red tongue wags at them furiously?

What can one do in a community to plant the seed of appreciation of music that will fill human life with "power, beauty, and goodness"?

The stimulating effect of the boogie-woogie gospel songs is due mainly to their elemental rhythmic appeal. People of average intelligence may enjoy singing them for recreational reasons, just as they enjoy singing popular tunes. Why not—if these songs bring sensual pleasure—relegate them to a place on the "sing" sessions at family night suppers, and organizational activities of the church not dedicated directly to worship?

If certain older members of the congregation, brought up on such songs, are apt to feel bereft if they are deprived of them, ease the songs out of the worship service gradually. Over a period of time, substitute in their place hymns that are fairly obvious in text, easy to sing, but stately in rhythm. Be sure they are sung at a reasonably good tempo.

Organize children's choirs and teach them the great hymns of the church without apology. Children's recognition of beauty is amazing when it is pointed out by an adroit teacher who recognizes it himself.

If it is at all possible, invite choirs that sing good sacred music from neighboring towns for an occasion-

al concert. Expose your congregation to the sincere appeal of such music. They may be surprised to find that they enjoy it.

Enlist the aid of the school music teacher, if there is one. Present a united front for better music in the community.

These suggestions are obviously directed to the man or woman with a place of authority in the church, the minister or choir director. The layman, crusading for better music, must work in devious roundabout ways. In any case, it is a long educational process, but one well worth pursuing.

Re-examine Attitudes

Experienced directors of choirs in large churches may well take stock and re-examine their attitudes toward music. Perhaps they may err in the area in which Henry Ward Beecher was particularly concerned. When a choir is capable of singing anything put before them, the choir-master may be tempted to choose music "which makes it a physical accomplishment," to "excite curiosity and admiration."

If the minister and the choir director, whether in the little cross-roads church or the great cathedral, see eye to eye, they can in the words of Clarence Dickinson "through their combined gifts make the Church to come to feel the greatness of worship. The congregation will see the Lord high and lifted up, His glory filling the temple." ▲▲▲

NOTEWORTHY

(Continued from page 3)

for these broadcasts include a two-part concert performance of Verdi's opera *Un Ballo in Maschera*, Brahms' *German Requiem*, Zoltan Kodaly's "Psalmus Hungaricus," an all-Sibelius program, an all-Wagner program, Kabalevsky's Cello Concerto, an all-Mendelssohn program, and Strauss' "Don Quixote." Somehow it doesn't seem possible that this will be the sixteenth year that Toscanini has served as musical director of the orchestra which was formed especially for him in the mid-nineteen-thirties.

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MOVIES AND MUSIC

C. SHARPLESS HICKMAN

A YEAR ago we mentioned in this column Columbia's Stanley Kramer production, *The 5,000 Fingers of Dr. T*, a musical fantasy based on the story and drawings of Ted Geisel. This is the picture in which a little boy dreams of his piano teacher as a tyrant who chains him and 499 other boys to the keyboard of a huge piano and keeps them playing night and day while guards armed with guns and whips keep watch over them to see that none of the youthful players falter.

Although the picture has finally been released in New York, it still has not been generally seen elsewhere—even in Hollywood. General release is slated for the immediate future, it is stated.

The reasons for the delay in the distribution of "Dr. T." are symptomatic of the situation in which Hollywood has found itself for more than a year. When the industry received the full impact of 3-D and its partners—the wide screen and stereophonic sound—most producers felt that their previously-filmed products were "old hat" and unmarketable. The situation closely paralleled the late twenties, when sound was generally introduced.

Indeed, the problem of whether 3-D is still just a novelty is so pressing that MGM has decided to issue Cole Porter's *Kiss Me, Kate* in four versions: conventional two-dimensional photography for normal size screen and wide screen; three-dimensional aspect, also for small and large screens. It hopes the box-office returns will indicate a basic trend it can follow with profit.

Like many another film, *Dr. T* has been "pseudo-modernized." The negative has been blown up to permit its projection on wide screens, and its single sound track has been dubbed onto three tracks for faked

stereophonic treatment. Perhaps this is as good a time as any to explain this new sound technique. It really isn't very new, and its conception is simple.

More than a decade ago Disney's *Fantasia* introduced what it grandiloquently termed "Fantasound," a process in which the music was amplified by as many as eight speakers in all parts of the specially-equipped theatres where it was shown. (It was also released for conventional back-of-screen amplifier.) But this was still amplification of a single sound track through several speakers; there was no attempt to focus sound direction from individual speakers.

In the various forms of new stereophonic sound there are usually three different sound tracks (though 20th Century-Fox is reputedly going so far as to develop a five-track system). Music is picked up by three (or five) microphones, with each one recording on a separate sound track. In the theatre each of these tracks is amplified by a separate speaker, or cluster of speakers, placed behind and at the sides of the new wide screens.

Use of Speakers

Imagine that you are viewing a picture in which a symphony orchestra is playing the background music. The speakers at your left as you face the screen will probably amplify the violin tones if, as is the case in most orchestras, all the violins are massed at the conductor's left. And the right-hand speakers will probably amplify the sound of the lower strings, and so on. When the orchestra is playing tutti all of the speakers will of course amplify the music, with each amplifying the tones of the instruments near which its corresponding sound-track micro-

phone was placed at the recording session.

In dialogue and incidental noises the same situation of sound-focusing prevails, and it is not improbable that in some of the super-duper thrillers of the future the audience will have a hair-raising fright when screams come out of an amplifier at the back of the theatre, corresponding with the cries of someone being murdered off-screen. We have even (horror of horrors!) been promised stereo-scent.

But, to get back to *Dr. T*. Since it was already recorded on a single sound-track, it was financially not feasible to completely replay the score on three sound tracks. Instead, the single track was re-recorded on three tracks and a division of sounds partially effected (where it was felt it would add to the dramatic impact) by amplifying one or another of the three tracks. The process was not dissimilar to that used in re-recording old phonograph discs by "erasing" the old accompaniment and dubbing in new orchestral sound, but in *Dr. T* (and other remakes of this type) the change-over is effected by emphasizing the sound in the various individual tracks on which the original single track has been re-recorded.

Discussing the revamping of *Dr. T* with Morris Stoloff, Columbia's general music director, we were told that in stereo-sound recording there is still considerable "faking" because of the general public's lack of familiarity with orchestration principles. Thus, if the actual orchestra sound would call for the music to be amplified by the left-hand speaker alone—as in a pianissimo violin passage—there will still be a slight amplification from the middle and right speakers in the theatre. A complete dropout of sound from

two or three amplifiers would puzzle some of the audience, it is felt, and make them think the sound system was not working properly. The governing rule is effect, not actual verisimilitude, Stoloff explained.

As *Dr. T* stands now, it is less of a pure fantasy than it was originally. Since revision was necessary anyway, Kramer and his associates did some film editing at the same time, with the result that the tale is now much more literal than in its first, and more artistic, concept.

However, its high point, a ballet devised by writer Geisel, composer Frederick Hollander, and choreographer Eugene Loring, is still intact. In this ballet, which is quite long (6½ minutes) for a standard

musical sequence, Tommy Rettig, who plays the little boy who has grown to hate his piano teacher, dreams that he has wandered into a series of vast dungeons peopled by musicians who have been imprisoned for the musical mistakes they have made. In his dream Tommy releases the prisoners, and as they emerge from their cells they begin to dance with joy. First the piccolo players are liberated, starting the sequence with their shrill whistling; then the trombones with their contrastingly low resonant tones; then the saxophone players, and so on. Hollander works the music up into a jazz frenzy which is not unlike Gershwin's Concerto in F, though it does not by any means ape this

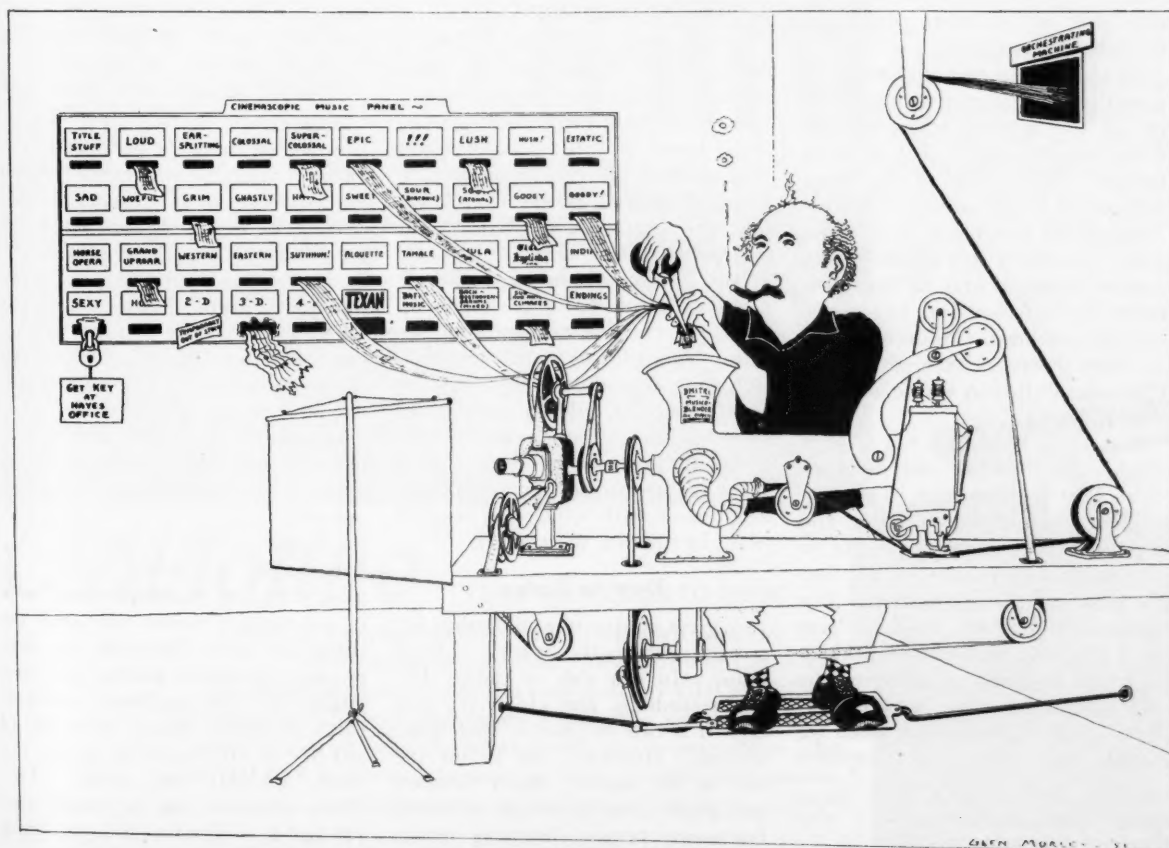
piece or composer.

Dr. T is unusual in that its musical score covers almost all of the film action. For all its blithe deftness Hollander's score, like the picture itself, lacks a certain "bite." For *Dr. T* attempts to be a popular film and yet have an "art house" appeal, and the result is a compromising mixture of pabulum, poetry, and psychology in Technicolor. Though its concept is imaginative, its statement sometimes is disturbingly banal. Both film and score could have been more trenchant. However, it is a picture that *MUSIC JOURNAL* readers will want to see, for it often deals hilariously and pointedly with problems of psychology and pedagogy affecting all musicians. ▲▲▲

ALL ABOUT COMPOSERS

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THE HOLLYWOOD COMPOSER



ANYONE CAN BE CREATIVE

DOROTHY G. KNOWLTON

IT is amazing that so many people think creativity is something mysterious and elusive. Teachers sometimes approach the subject of music theory with misgivings, saying "How can you make theory creative? Doesn't it require a special creative talent in the teacher?"

The reply is, "Yes, but we are all creative in our own way. Such common tasks as making a cake, assembling a street costume, or even building a shelf are creative. Is not creativity partly the act of injecting something of our own personality into whatever we do?"

All small children are creative because they possess in a strong degree one of the essential characteristics of the creative mind, that of imagination. They come to the music studios and to the public schools enthusiastically motivated by imagination. Too often this valuable trait becomes subdued and all but eliminated by inferior and out-moded teaching methods. Children do not lose their power of imagination, but it becomes dulled by disuse and lack of stimulation.

Now let us consider a few ways in which this situation can be remedied. First and foremost, the teacher should immediately learn and constantly be vigilant so as not to impose his or her ideas on the flexible minds of young students. The creative ideas which children have are apt to have characteristics which we do not recognize as following the rules which we have been taught. This is not so astounding when we consider that most great composers

have defied the laws of music as defined in their respective eras. Our main objective should be to lead each student to think for himself and to create his own individual way with his music.

Another predominant trait of childhood is that of curiosity. This trait will lead children into exploratory activity with music if their teachers and parents will permit it. The school-room teacher who encourages her little music students to "make up" a song as a group activity adds indescribable pleasure to the music period. Likewise, the studio teacher who discovers a "tune-picker" among her pupils encourages the child to continue this activity at home as well as taking lesson time to hear the child's creative efforts. It is well, however, to insist that the regular lesson assignment be completed first, either at home or at the lesson; otherwise, the whole allotted time is apt to be taken up with this creative exploration! Besides "tune-picking," this exploration may take the form of finding new harmonies, adding accompaniments to familiar tunes, reading new pieces (at least one grade easier than those being studied), or a self-study assignment with which the student plans to surprise the teacher.

How to Listen

A great source of stimulation for creative ideas is the hearing of good music. In our day of radio, TV, fine recordings, and children's concerts it is easy to provide such stimulation. However, this is not the end of the matter. Both children and adults must be taught to listen. For many people, listening means

sitting back and being moved by music they approve of and like. This is not intelligent listening. Most musicians know that true listening should contain the elements of understanding and appreciation. One of the best ways of training good listeners is through enlightenment on such subjects as theory, eras and styles of music, composer's methods, and various techniques employed in producing music. The best results would be obtained if this training could be given in the home. Few parents, however, have a background of study in these fields, so the work must be given by studio and public school music teachers.

The public schools have opportunities for this type of work in the music appreciation and piano classes. The studio teacher should also incorporate pre-piano classes in musicianship. In these groups the studio teacher finds the future instrumental pupils. In fact, it has been my experience that my waiting list is always filled with names from these classes, so that I rarely am able to place a pupil who is not a former class member. It is not surprising to perceive that former class-members make better progress and are more apt to keep interested in music study for longer periods of time.

In order to create music, one should have a thorough knowledge of the tools of music (the tools the composer uses). These are not mysterious ingredients known only to a gifted few, but ordinary, down-to-earth elements, which a person of any age or any degree of ability can learn without too much effort. These elements can be taught simply and in such a way that the learn-

Dorothy G. Knowlton is a piano teacher and composer on the West Coast.

er experiences much satisfaction and joy. They may be outlined briefly as follows:

Melody

1. Simple folk-tunes containing melodic and chordal patterns

Accompaniment

1. First merely tonic and dominant tones
2. Then intervals representing them
3. Then five - finger - position chords in various forms; blocked, broken, waltz accompaniment, etc.

Melodies fitted together (counter-point)

1. Start with folk-tunes
2. Creative work will be stimulated

Media for teaching the tools of music could include not only individual lessons or class lessons, but the glorious experience of ensemble groups. These need not be limited to orchestra or band. The piano student can also experience this joy in duets, duos, trios, and quartets (two pianos or chamber groups).

Within the last twenty years the more progressive teachers have discovered creative ways of teaching the tools of music to individual piano students. These methods are based on the idea of starting at the child's own level of experience with music and proceeding "from the known to the unknown." At all times the teacher has the child's needs in mind, and does not give a thought to the idea of making him into a virtuoso who will show off the teacher's prowess and thereby bring more pupils to the studio. More often than not, these lessons, far from merely teaching the pupil to play a few pieces, will include a large percentage of the following activities:

1. Hearing—listening—analysis
2. Singing
3. Rhythm drills
4. Visual aids; writing
5. Sight reading
6. Harmonization of melodies
7. Improvisation
8. Transposition

The material used is apt to con-

tain more than a generous smattering of familiar folk-tunes at first because many of these are simple enough to be played in the early stages of study and because the majority of them contain the elements which make for good music. Music by recognized composers is then introduced as soon as it can be mastered painlessly. A thorough knowledge of theory in the early stages of music study insures greater success with early study of the masters.

As a result of using these methods, not only will the student be stimulated in a creative way; he will be taught how to use his ability to think. With this power developing, the student will be able to project his intelligent thinking through his playing, and as a result, he will give pleasure to others as well as to himself. Last, but not least, the teacher will experience a greater joy of fulfillment of the purpose of his work.

"My language is understood all over the world."—Haydn.



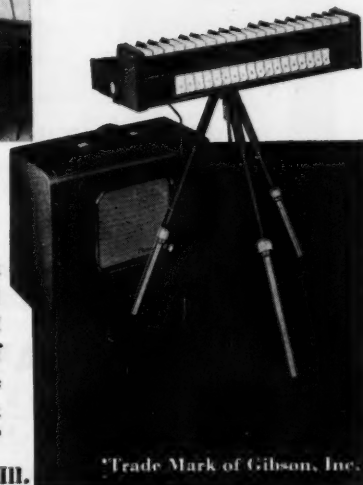
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WHAT PRICE

(Continued from page 11)

"I don't think it will hurt one bit," declares Mrs. Johnson, mother of two musically talented daughters. "The symphony will have a hard time it is true, but it has always had a hard time. We will go forward anyway."

Some educators fear that cutbacks now will mean laying off instrumental teachers in junior and senior high schools when the "uninitiated" leave elementary classes for the higher grades.

Taking an even longer view are the several dozen persons who handle the state's numerous concerts by visiting and local musical organizations and artists. They see in the loss of instruction a corresponding loss of interest in music itself, and this they fear will show up at the box office all too quickly. Not a few concert crowds in this rather sparsely settled state are fattened to respectable size by grade school youngsters, who would rather hear

Jascha Heifetz or Lily Pons than Hopalong Cassidy.

While the concert people must wait for the lingering death, Utah's music store operators are facing it right now. "Beginning of the school year is usually a big time for music stores," explains Orson Beesley, assistant manager of a large Salt Lake City store which bears the family name. "But it's not so good this year, and it's going to get worse if instrumental training is not restored in the elementary schools," he laments.

Beginners' Program

Under the Utah system (not all districts offer instrumental instruction in the lower grades) pupils begin their music training in the fourth or fifth grade. For the most part they use instruments rented from local music stores. A few instruments are owned by the various schools, gifts of Parent-Teacher Associations and the like.

After a child has taken rudimentary instruction on the various or-

chestral instruments, parents are informed of his progress and potential. If he displays an aptitude for a given instrument he is encouraged to continue its study through junior and senior high school. Somewhere along the line he is likely to buy an instrument. Music store operators are afraid this line is going to grow painfully slim in the years to come.

Parents, through their various organizations and individually, are slowly marshaling to protest. But their voices thus far have been weak and scattered. Educators feel that the impact has not been felt by parents, that many are not even aware that music instruction has been curtailed.

The woes of music teachers and patrons are but one facet of Utah's over-all education puzzle. Trouble has been gathering for more than five years. With school population outstripping school income in virtually every district and with most districts up to their maximum legal bonding limit, the situation this year reached the acute stage.

School boards, faced with the re-

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| H. Vogel | Christ Child | .18 |
| D. H. Williams | Christ Came to Bethlehem | .18 |
| W. Y. Webbe | Sleep, O Jesus | .16 |
| L. E. Sateren | Christmas Canticle | .18 |
| P. S. Barnard (arr.) | Star in the East (Trad. American) | .18 |
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fusal of Governor Lee to summon the legislature into special session to increase taxes to boost school revenue, were harried by teachers demanding long overdue salary increases. Tired of hearing the boards' constant excuse of "no money for raises," teachers this year refused to sign contracts, and for several worried weeks it looked as though Utah public schools would not open on schedule.

Then, at last-minute mass meetings teachers agreed to return to classrooms, sign contracts which provided for termination on ten-days' notice but no raise, and wait to see what comes of the special legislative session promised for January.

On that session may depend the musical future of Utah. ▲▲▲

WHOLE GRADE

(Continued from page 15)

time, and all thirty-four children were happy with the experiment.

There were three important out-

comes. (1) Several, who were not able to sing on pitch at the beginning of the year learned to sing and to stay on pitch. (2) Five children decided to study other instruments; two started violin study and three, clarinet. (3) Five children decided to take individual piano lessons.

Mrs. Hampton, the classroom teacher at Columbus, was well pleased with the experiment. She felt that it had aided all areas of music instruction.

Mr. Richard Ebert of Raleigh, North Carolina, started keyboard experience in three schools. He discontinued it in one school, but the other two were so successful with the project that he plans to extend it.

In schools in numerous other towns and cities, keyboard experience is becoming an accepted part of the elementary music program.

Results of a large experiment carried on this past year at Malden, Massachusetts, by Mr. Herbert Silverman will soon be available. Four hundred and fifty fourth-graders were given keyboard experience, while a like number were given only

the regular elementary music. The achievements of the two groups were tested, and the results will be compared.

Keyboard experience for the whole classroom puts action behind the slogan "Music for All Children." It is a vital aid to general music education. It is enjoyable, promotes interest, aids in discovering abilities, and develops greater appreciation of music.

Adequate in-service training for the classroom teacher in keyboard experience will help her to feel more secure in any musical activity. She knows how children learn, and with this additional knowledge in music she can become a stronger assistant in music education.

The Bellflower School of Bellflower, California, started keyboard experience three years ago in a third grade taught by Mr. Norman Mehr, a specialist in class piano. The second year, classroom teachers requested in-service training, and Mr. Mehr held classes for the teachers. He also expanded the program to include other third grades in the

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school system. Now into the third year, the work has expanded so that ten schools will have keyboard experience taught by the regular classroom teacher under the supervision and guidance of Mr. Mehr.

This method of introducing all children to the piano is becoming more and more popular with children, parents, and classroom teachers. Music specialists like the way

choral and instrumental studies are strengthened through this activity. It is proving to be a basic tool in every elementary music program where it has been tried. Certainly it is an effective means of bringing more music to the community in general, as well as enriching the musical understanding of the individual pupils. ▲▲▲

PARIS PROFILE

(Continued from page 23)

ice, young professional men and women, business men, and so forth. The prospective member must join the JMF *delegation* (group) in or nearest his place of residence. He receives a membership card for the current year upon payment of a 500-franc fee (\$1.40). What does he get for his money?

1. Fifteen or sixteen JMF *concerts educatifs* (concerts with commentary) each year. At each concert the member pays an additional entrance fee of 100 francs (30 cents).

2. Ten issues of *Le Journal Musical Francais*, published in Paris by Jacques Longchamps, which contain JMF's yearly program of concerts, criticism and reviews of music, literature and art, and informative articles in these fields—even an occasional short story, and some classified advertising.

3. Membership in JMF provides substantial reductions (up to 75 per cent) at other concerts, operas, and theatrical performances. JMF music libraries have been set up in Paris and other large centers for those who wish to read books and scores.

4. During the time that JMF concerts are not available, a group of members may, at no extra cost, avail itself of JMF recording services. Members must provide themselves with a two-speed phonograph, a private or public place large enough to house twenty or thirty listeners, and elect a moderator or chairman. The Paris office provides the rest: a list of possible programs, program notes, and of course the recordings. In this instance, people beyond the thirty-year age limit may be admitted upon payment of an annual 350-franc fee (\$1.00).

New Works Played

Suppose you were going to attend a JMF concert. What might you expect to hear? Let's assume that you were in Paris last January (and freezing to death). *Le Journal Musical Francais*, December-January edition, advertised a new concerto for piano and orchestra by a young Dutch composer named Alphonse Stallaert, to be performed on Thursday, January 22, 9 P.M., at Salle

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Typical Concert

This particular concert is typical in methodology and in at least one other respect. Both the composer-conductor and the soloist are young. JMF makes a policy of hiring young artists insofar as that is possible. Pianist Daniel Wayenberg, for example, is referred to by Nicolay as "one of our pianists." That is to say, Wayenberg has appeared many times on the JMF roster and has grown as a pianist in this atmosphere. Such training, while not highly lucrative to the performer, is excellent if merciless experience, particularly because of the rigorous musical demands made upon the performer. He may commence his season in northern France; six days and eight performances later he may be playing in Tunis or Morocco. Commentators must undergo the same sort of thing. Strangely enough, they keep coming back for more, year after year. It is worth noting, too, that JMF activities need not interfere with other seasonal engagements of the artists. Wayenberg himself appeared as soloist in the all-Gershwin concert given under Artur Rodzinski's direction in Florence last February, during the height of the JMF season.

Lest anyone should arrive at the conclusion that programs of the type mentioned are isolated experiences or slanted toward modernism, let it be clearly understood that JMF

members experience integrated and cyclical presentations: the chamber music of J. S. Bach; French music and musicians from 1850 to 1950; a series of musical landscapes; music and poetry, to name but a few. Every single program has a purpose and a theme and is part of a deliberate plan of developing an awareness, a taste, and a broad knowledge of music among the young public.

Detractors of JMF (yes, there are a few) level two types of criticism: (1) the listeners are buried in classic

disciplines; (2) they are being ruthlessly exposed to an overdose of modernism. Since both types of criticism have their source in an absolute and dogmatic position, neither is valid. Actually the musical offering for 1952-53 consists of a mixture of equal parts of classicism, romanticism, and modernism: Bach, Mozart, Beethoven, Schubert, Franck, and Bartók were a few of the leading composers represented.

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write works especially for JMF audition (Stallaert's concerto, for example). Nicolý is fighting what he calls "the atrophy of musical knowledge and the malformation of taste." He believes that people must be made to "discover new musical horizons."

Nicolý speaks of the future of JMF as though he were discussing the past or present. "There are always financial problems," he admits, "but lack of money is less important than lack of imagination. Our real problem is always the same: how to

revitalize the curiosity of youth. We have so many eighteen- and twenty-year-olds who are working. They lose curiosity, become indifferent. We in JMF must keep finding ways to simulate their curiosity in music. It is inconceivable to me that a young person should not have a thirst to know new things."

JMF has just finished its twelfth year. Within France and North Africa its growth has been steady and remarkable. However, there are still populous areas of France which remain untouched by JMF;

portions of central and northern France lack this benign influence and no one seems to know why. The extremities of France (Brittany, Flanders, Provence, and North Africa), and of course Paris, seem to provide the most enthusiastic audiences; no one explains that either.

During 1951, René Nicolý came to America for a three-month tour. He summarizes his impressions this way: "It seems to me that you in America have a formidable array of wealth, facilities, and talent, and you do a great deal with it. Compared to France, you are fantastic. But I must tell you something. After observing many of your young people at concerts I came away with the impression that for most of them, musical experiences are not profound. Serious music is perhaps another form of entertainment and must compete with all the others. If my observations are accurate, I think that America has a most unfortunate situation."

There is an answer to his statement. But that, after all, is another story. ▲▲▲

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YOUTH ORCHESTRA

(Continued from page 19)

it was performed with success by the All-State Kentucky Orchestra under the direction of David Robertson. This year it was performed by a Louisville high school orchestra at the Southern Region Convention, Music Educators National Conference, and is now to be published. An overture written for us two years ago, and a double violin concerto written for us this year by Dr. Kenneth Wright of the University of Kentucky music faculty, have interested a publisher.

For next year, we are experimenting with the composition of a short folk opera with a local setting, designed to be performed in front of the orchestra. The librettist and composer are hard at work. They have attended our rehearsals and concerts and know what our group is capable of doing.

Our Youth Orchestra plays in a number of communities that cannot afford the price of a professional symphony orchestra. Last year alone we played in eight communities that had never had a live symphonic pro-

gram. Our only fee is bus fare, sometimes not even that. All we ask of the community is that there be no admission charged for young people; that everything be done to bring out as many young people as possible; and that a sort of "social" be provided after the program is over, so that our young people can meet with their teen-agers. Any profit derived from the concerts is to be contributed to their own local musical program.

These programs have been well received, and our members glory in their success. Young musicians who present a good performance can influence and stimulate others their own age far more than a professional performance by a group of adults can. The "If Johnnie can do it, so can I" feeling can be made to operate to amazing advantage. A Youth Orchestra represents a means of nurturing and developing a genuine culture, rooted in the community where it belongs. For instance, a Youth Orchestra does not have to be concerned with the importation of big names, demanded of many organizations by interested supporters, but can focus complete attention on developing its own members. Our group enjoys these trips, and we have recruited a number of worthy members as well as new support through these means.

The community has responded well to our efforts. We have marvellous cooperation from the local and state newspapers, which includes full-page spreads preceding our concerts, editorials, and a constant running series of articles. We feature the members of the orchestra in pictures and articles. In the three years that I have been conductor for this orchestra, my picture has appeared only once and that was a slip-up.

Must Be Exclusive

A suggestion about membership: This group must be an "exclusive" club, even if it means starting at the expense of balance and desirable size. A performance standard above that attained by the high school orchestras must be maintained to attract and keep the better players as well as to promote the progress of others. Build your numbers only as quality can be maintained. We do insist on private lessons. We take

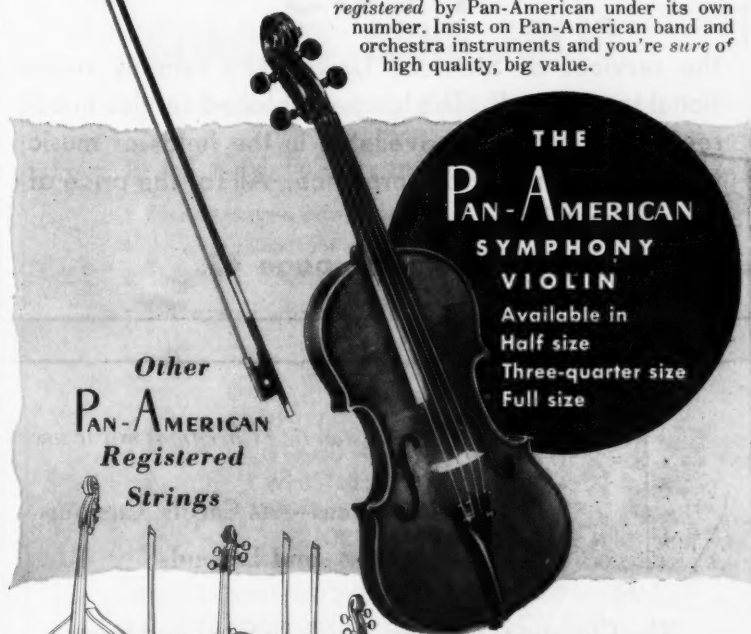
the responsibility of finding funds for such a purpose, if the student cannot afford the lessons. I have found that it is simple enough to obtain help for a worthy child from a childless couple who have an interest in music. They feel that they can at least adopt the youngster musically.

The community concert series in our city granted the members of the Youth Orchestra the privilege of attending all symphonic programs as their special guests, thus providing

an opportunity for our members to hear the very best. Incidentally, our community concert series has a membership of about 12,000, and they can afford a lot of good programs. This same group, feeling a responsibility to their own community, invited our group to perform on the concert series this past year. For our youngsters to appear on the same series and on the same stage that has presented the Cleveland Symphony, the Danish State Symphony, Royal Philharmonic,

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and other illustrious orchestras was a tremendous boost to our prestige and morale. I can vouch for its success musically as well as culturally. The great number in the audience who were young friends of Youth Orchestra members will also insure future support of community concerts.

Selection of music is difficult. It must be appealing and yet be good music. It must challenge the best of the individual players in the group and yet be within the capacity of the orchestra to perform

successfully. Our group in the past three years has performed such works as Brandenburg Concerto No. 1; Fugue in G Minor; Stokowski's arrangement of chorale from "Easter Cantata" (all by Bach); Mozart's D Major Violin Concerto and A Major Clarinet Concerto; "Swan Lake" ballet music, by Tchaikovsky; a Bizet symphony; selections from "Pictures at an Exhibition," by Musorgsky; Music from "Rosamunde," by Schubert; some Wagner, and other works from the standard symphonic literature.

The important aspect of Youth Orchestras is that they really are grass roots organizations and function culturally and educationally for adults as well as youth of a community. This kind of organization can be duplicated anywhere. Four years ago in Lexington we had practically no string activity and very little opportunity for our wind players to develop the standards demanded by symphonic experience. Now we feel we have not only opportunity but a rapidly developing and exciting organization.

The Youth Orchestra movement is healthy because it encourages that which will remain local and rooted in the community. It will lead toward the attainment of a situation which will not have to rely entirely upon importations for cultural activity and needs.

Most Youth Orchestras are sponsored by parent orchestral organizations, this being an effort to raise the level of musical taste among the young people, and to develop "home grown" musicians who will graduate into the adult orchestras. It is very important that in this development the youth group should not be regarded as a secondary organization. It should not exist as only a transitional experience between high school and adult orchestra player, but should function as a vital, independent group in its own right with its own goals and aspirations. The benefits of a well-directed group of young musicians are far-reaching, affording opportunities and advantages beyond the awareness of many directors and civic leaders. ▲▲▲

IN THE PAPER

(Continued from page 21)

Maybe your concert is the most important thing in your life at the moment, but how does it affect the paper's readers? Is it of general community interest, or does it affect only a small section of the city. If you are dealing with a newspaper in a small community, you can of course be more detailed about your group's activities. A city newspaper, however, has space problems aplenty, so just figure that the editor is besieged by hundreds of people who, like yourself, feel they have "the story" of the year. The editor's

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chief job is to evaluate news and to allocate space, so if your beautifully written account is cut to a mere two paragraphs, remember there was just more news on hand that day than the paper could handle within a given space. Some days there will be more news at hand than others, and it is hard to predict in advance what the quantity will be. If an item has to be sacrificed, chances are it will be one which affects the smallest number of people. Thus your concert story is more apt to be cut than the city council's report banning parking on Main Street. There is an element of chance in every news story's appearance, so you will just have to go along with it hopefully.

Procedure

Use a typewriter and double-space all your copy with wide margins on each side for editors' notations. Most newspapers just won't be bothered ploughing through a story in long-hand, or having it typed so the compositor can read and set it rapidly and accurately. Avoid overuse of adjectives and flowery phrases; stick to the point. If you have great trouble in writing a news story, give the editor the necessary information as to time, place, sponsors, program, and other relevant data and let him do the writing.

Don't telephone information to the paper, unless it is a case of emergency. An editor's desk is piled high every day with material, and the notations he may make on the back of an envelope as the result of a phone call are sometimes pushed aside or misinterpreted later on.

Allow enough time for the editor to place your copy. Unless it is last-minute news, send in your stories several days in advance. You will have a better chance of coverage in this way. Many music columns are made up a week ahead of time, so check special editors' deadlines.

Don't be a publicity hound. Any newspaper is glad to give fair coverage to all community organizations, but newspapermen can give you instances without end when they look up from their typewriters and give the audible or mental groan, "Here comes that Mrs. Jones again. What the heck is it this time!" If the notice is one about a routine meeting, just send it along to the editor

ahead of time, with the request that it appear in the calendar of events. The fact that group singing of "Home on the Range" and "America" will follow Professor Robinson's talk on "Etruscan Home Life" has no news value whatever, so don't try to pad your copy with it.

No story ever appears in print quite the way the author writes it. News reporters are accustomed to this, but it sometimes bothers outsiders. The copy desk always edits for style and brevity, and will hack

out extraneous descriptive material. Paragraphs may also be dropped because of space limitations. A newspaper's chief function is to present current news. It is glad to give you as much space as possible, but final responsibility for deciding what goes rests with the editor. He is the boss who must try to satisfy everybody and every organization. You can help your own group's publicity immeasurably if you have some appreciation and understanding of his problems. ▲▲▲

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Music For A Needy Audience

ALFRED K. ALLAN

THE patient leaned back contentedly in his chair where he had been placed on the lawn along with several hundred other fellow patients. A few feet in front of them was the large orchestra making its last minute preparations for its performance at a New York hospital. As he waited for the free concert to begin, the patient's eyes scanned the printed program in his hand. "The music for this occasion," the statement on the program explained, "is being presented by Local 802, American Federation of Musicians, A.F.L., through a grant from the Music Performance Trust Fund of the Recording Industry, which is an extension of a program of public service originated by the Recording and Transcription Fund of the American Federation of Musicians, James C. Petrillo, President." The orchestra began to play and for the patients the music filling the air was the first refreshing break in the otherwise dismal, humdrum hospital life.

This scene is repeated approximately twenty thousand times each year throughout the United States and its territories, in hospitals, both veteran and civilian, in charitable institutions for the young and old, in penal institutions, playgrounds, parks, schools, libraries, museums, and other public buildings as part of the joint effort of the American Federation of Musicians and the recording industry's significant goal of reaching "that audience which most needs music—the sick, both young and old, the lost, and the

lonely." The need is being met.

It all started in New York City during the administration of Mayor LaGuardia. At the urging of Local 802 A.F. of M., the Mayor approached several large New York companies, including the Manufacturers Trust and the New York Telephone Company, with the idea that they sponsor band concerts in New York hospitals. The companies quickly took to the idea and the free concerts plan began in six New York hospitals.

By 1942, the A.F. of M. and the record companies were locked in a serious dispute, the Federation protesting the commercial use, for profit, of recordings originally waxed for home entertainment purposes only. Specifically the Federation objected to the use of these records by juke box companies, disc jockeys, and other commercial users, which deprived the record performers of any extra payment. The union felt that such a set-up, if allowed to go unchecked, would eventually destroy the membership's employment potential. The record companies, on the other hand, argued that they were helpless to do anything once the records were sold. Out of this controversy in 1945 was incubated the Recording and Transcription Fund, "for purposes of fostering and propagating musical culture and the employment of live musicians, members of the Federation."

Royalties Contributed

The record companies agreed to contribute a specified amount of royalties, one-fourth of one cent on each thirty-five-cent record, two and

a half percent of the sale price for records retailing for more than two dollars and three percent of the gross revenue for sale, lease or license of transcriptions, all of which went into the Fund to be expended for the free music program that was to provide employment for thousands of Federation members. In the Fund's three years of existence approximately \$4,500,000 was expended on the program, with the Federation members receiving their regular union salaries for each of their performances. The cost to the public was absolutely nothing.

The Fund ended in 1947 and was replaced in 1949 by the Music Performance Trust Fund, because the then instituted Taft-Hartley Law forbade the payment of royalties to "unions for their unrestricted uses." Instead, an independent administrator was appointed by the recording industry rather than by the union. This procedure has run just as smoothly as before since the union will not sign any labor agreements unless the record companies agree to pay the royalty percentage to the administrator. The program itself still remains entirely free to the public.

The union no longer controls any of the money contributed by the record companies. The Federation does, however, assist Mr. Samuel Rosenbaum, the Trustee, in equitably expending the money collected. The Federation has a representative who advises and approves expenditures made by the administrator. The Federation also suggests appropriate places for performances and makes available its nation-wide or-

(Continued on page 47)

Alfred K. Allan is a free-lance writer living in New York City.

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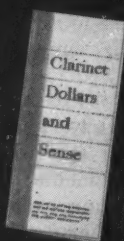
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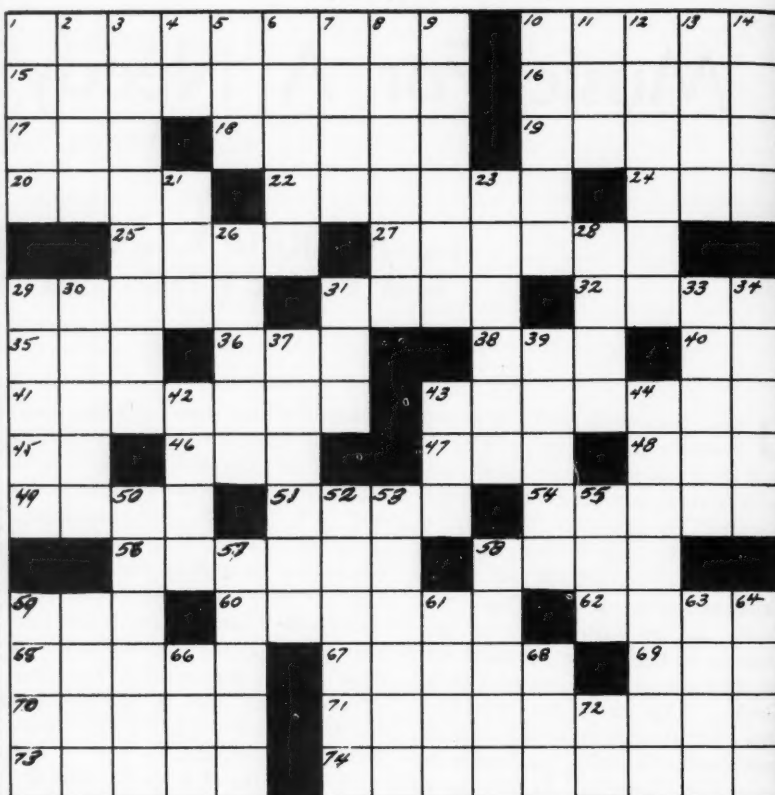
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(Solution on page 46)

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- 1 Schubert composed the ballet music for this
- 10 Appliance on the organ, piano, or harp
- 15 Repetition of a figure in another voice
- 16 Sarcasm
- 17 Infant's garment
- 18 Wash
- 19 Ventilator
- 20 Degree of the scale
- 22 Eighteenth century harpsichord composition
- 24 Respect
- 25 Old-fashioned stringed instrument
- 27 Greet
- 29 Device on a brass wind instrument
- 31 Bitter drug
- 32 European ruler
- 35 Something T-shaped
- 36 Piece of ivory on the end of a bow
- 38 King of Judah
- 40 Flat in solmization
- 41 Opposed to aboard
- 43 First part of a Mass
- 45 "The Wonderful Wizard of—"
- 46 Greek goddess of destruction
- 47 Chinese river; var.

- 48 Syllable frequently found in a school song
- 49 Carried by a milkmaid
- 51 Beaks
- 54 Conducts a band
- 56 Musical comedy star
- 58 Coin
- 59 Curve joining two notes of the same pitch
- 60 Von Flotow opera
- 62 Popular male singer
- 65 Chilean pianist
- 67 Harmonize
- 69 Syncopated music; colloq.
- 70 Groups in dancing
- 71 Stately Polish dance
- 73 —drums
- 74 Change the key of

DOWN

- 1 Sides of stringed instruments
- 2 Delete
- 3 Finnish composer
- 4 Near
- 5 Damage
- 6 Practical
- 7 Octave plus one note
- 8 Ecclesiastical hanging
- 9 Romanian composer
- 10 Iturbi's instrument
- 11 Silkworm
- 12 Hungarian-born conductor
- 13 Once more
- 14 What Orpheus played
- 21 Paw; colloq.
- 23 Seas
- 26 Set Svanholm
- 28 Leading performer
- 29 Bend
- 30 Movie tenor
- 33 Chord of three notes
- 34 Profanities
- 37 Muse of astronomy
- 39 Steps for getting over a fence
- 42 Carnegie —
- 44 Sacred musical form
- 50 "Image" by Debussy
- 53 Found at a racetrack
- 55 In same envelope; abbr.
- 57 Entertain
- 58 Musical imitations
- 59 Lights out played on the bugle
- 60 Where "In a Persian Market Place" is set
- 61 Exclamation to attract attention; var.
- 63 Bach wrote one in B minor
- 64 Pointed arch
- 66 Musical representation; abbr.
- 68 Abstract being
- 72 Press service; abbr.

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VILLAGE BAND

(Continued from page 17)

paired in his spare time at home. The solo trumpet player, a cabinet maker, was one of the few members who practiced. He had received his training as a youth in Germany, and had a true respect for his instrument. Another trumpet player, a garage owner, thought of the band collectively and did all in his power to keep it growing, even if it meant expending much of his own personal time.

When Mrs. Atwell left our group to teach in the city, I wondered whether we would ever find another conductor. Being a very democratic group we actually did not need a leader. The members would take turns waving their hands around before the group, but I was fully aware that we could have played on and on without any signals. However, it wasn't too long before Alice Slaver, a former music supervisor, took over. She was a young matron, and I immediately assumed she was a newlywed. It was quite a surprise when I learned there were five little Slavers at home.

Fund-Raising

Of course a marching band cannot exist without money. The village allots the band \$500 a year. In return for this the band gives five outdoor summer concerts. During the course of the year the band is invited to play in parades and give concerts. The money earned on these occasions is used for the upkeep of instruments, the purchase of instruments for members who do not own one, and most important of all, for uniforms. There are occasions when the band plays for benefit concerts, and many times it donates its services for the promotion of community activities such as the Hallowe'en Youth Parade. The members are grateful to the Fire Company Hose #2 for the use of its recreation room for rehearsal purposes.

One week we played two concert engagements and had two rehearsals preparing for them. Some of us who were not accustomed to so much blowing were beginning to feel our lips swell, but it didn't deter our efforts in the least. Before an audience we generally tried so hard that

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we actually sounded better than we were.

After I had played with the group for about six months the real trial came. Until then I had not been faced with the problem of marching. In my mind it seemed like nothing difficult. I had been told that the band often marched as much as five miles. Fortunately the first opportunity to find out how it felt to parade down the street came in a short run of about seven blocks. We met at one of the churches to parade to the village square, where we would give a joint concert with one of the Ulster County bands. There was nothing to it. When we were all in place we started off. To my surprise my feet would not coordinate. The young trumpet player in front of me walked with military precision. When his left foot was out, neither my left nor my right was out or in; I was betwixt and between nowhere. Then our majorette gave the signal to play. As I jammed the instrument into my mouth I felt that I was dislocating my teeth. I nearly choked on my reed. It was an impossibility for me to walk and play at the same time. I felt like a penguin flapping down the street. I was very much ashamed of myself for spoiling the appearance of the group.

End of Career

Meanwhile my tongue took careful inventory of my teeth to make sure that they were all there. It was with a great sense of relief I reached my seat at the village square. I knew that was the end of my band career. I was not made of the stuff that would drill in the back yard, and I realized there would be many marching dates the band would have to keep. Sadly I retired, since I did not want to let them down whenever they needed me for marching. At the same time I felt deeply grateful that as a pianist I was not expected to lift up my instrument and march.

Recently I was watching a parade in a nearby city. The bands displayed a soul and spirit such as I had never before been conscious of. Then I heard a familiar march. Far off I could see the gray and blue of our Liberty uniforms. My heart swelled with pride. Had I been a child I would have run up and

walked alongside them. Instead I turned to the stranger next to me and said, "Aren't they terrific! They're from Liberty!" And with glory our band marched on. ▲▲▲

SATURDAY

(Continued from page 7)

ing children over a very high viaduct in one streetcar that rides a single track in a "Look, no hands" attitude, with back windows open, ready to receive some impulsive, overenthusiastic little music lover? To make matters even more interesting on this hazardous trek, my pupils, little traitors, think it hilariously funny that their teacher develops a glassy-eyed stare, then closes her eyes tightly as we commence the hurtle. So, to finish me off completely, some of my fifth-grade braves indulge in rocking motions in hopes of tilting the car "clean off" the trestle. All the while, their teacher is contemplating lying flat on her stomach in the bottom of the car with the idea of keeping it from plunging into the Trinity River below. Some of my foolingest pupils shout, "We are over it!" but I can tell from the sound of the wheels whether we are on solid ground or still playing Pegasus, and refuse to open my eyes.

The conductor, besides being a father, is a gentleman and I hate to accuse him unjustly, but I have reason to suspect that on an occasion or so, he has instinctively choked the throttle a bit more in defiance of a rebel like me.

When we arrive at the concert hall I refer to the little black notebook. Thomas looks longingly at his well-chewed, well-blown bubble

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| BI | AIN |
| TIE | MARTHA |
| ARRAU | ATONE |
| PAIRS | POLONAISE |
| SNARE | TRANSPOSE |

gum. We all solemnly keep our vow. Sally and Mary are shuffled among the class, while I explain loudly that their tickets will be forthcoming via Uncle Sam. After I have mumbled one more reminder about "good concert manners," we march into the building, mingling with thousands of other hurrying-to-find-a-seat school children.

The Symphony is always a happy, satisfactory occasion. Our symphony conductor knows children, bless him, and is quite the humorist at times. I can depend on chuckling myself back into near-normal breathing, combined with the pleasure of listening to the wonderful, beautiful music. I look about at my pupils' faces during the playing of various pieces and rebuke myself severely for my hatred of that street-car ride.

There are only minor mishaps during the performance. A sense of the ridiculous, at this time, comes in very handy. During a particularly fine passage from Bach, one little boy pulls a tooth and is a bloody mess. The course I had in First Aid failed to mention how to apply a tourniquet *inside* the head.

We have only a little trouble with binoculars. It does present a problem trying to share one pair with 124 other children. There is a good deal of hand-reaching, and urgent whisperings of "Let me look through them now."

Hundreds of years ago, when I was young, they never told me that being a school teacher involved so much. And it's just as well! ▲▲▲

FOR THE NEEDY

(Continued from page 43)

Veterans Administration hospitals. It is here that the Fund's activity has taken on even more significance, going beyond its entertainment value into the realm of music therapy.

A recent incident that occurred at a Boston, Massachusetts veterans hospital provides a good example of the rehabilitational value of the Fund's music program. The incident concerned a veteran patient at the hospital who was a victim of great shock and who because of this hadn't spoken a word for six years. Hospital medical authorities feared

he was incurable. The day that the orchestra sent by the Federation local in that vicinity performed at the hospital, a remarkable change was observed in the patient. As a member of the audience, he listened attentively to the music and for the first time in six years he appeared to be happy. When the medical authorities of the hospital discovered that the man was a former musician, they determined to try music as the lever that might alleviate his affliction. They approached the patient with the suggestion that, if he wished, he could play with the orchestra the next time it performed at the hospital. The patient smilingly showed his approval and he even requested that he would like to join the orchestra in a rendition of the "Warsaw Concerto." A few days later, when the twenty-man orchestra returned to the hospital, one of the first selections played was "The Warsaw Concerto" with the patient taking an active part. A few months later the man was released from the hospital, sufficiently rehabilitated to pursue a normal life.

The Fund has been quick to take up this challenge. In Minnesota, St. Paul Local Number 30 has joined forces with the St. Paul Veterans Hospital, under a grant from the M.P.T.F., in a program to aid the neuro-psychiatric patients of the St. Paul Veterans Hospital. Five musicians from the local perform at the hospital each week and in addition assist the hospital music technicians in the teaching of instruments to many of the patients. As General Carl R. Gray, Jr., former Administrator of Veterans Affairs, has pointed out, "The cooperation of the American Federation of Musicians in bringing music into Veterans Administration hospitals has done much to ease the monotony of hospital life, raising the spirits and brightening the outlook of hospitalized veterans."

The Fund has recently assumed a still more ambitious branch of its activity with its inauguration in Pennsylvania of the Student Award Plan. Since Pennsylvania takes in 71 of the 654 geographical trust fund areas served by the M.P.T.F., it was fitting that this state should be the testing ground of such a plan. Under the plan, ten percent of each semi-annual allocation is set aside

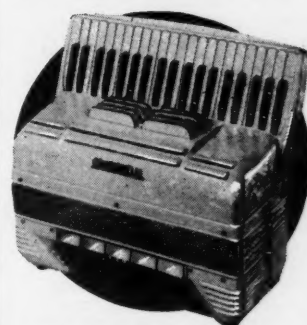
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for each Pennsylvania trust area. This money, a total of about \$10,000 each calendar year, is used to finance music competitions among the students. Musically-inclined students are recommended by music supervisors and the principals of the schools and they are given an opportunity to perform at school functions. Each student that performs is granted an engraved certificate of merit plus a \$10 "honorarium" as further incentive. The words of M. Clair Swope, President of the Pennsylvania Music Educators Association, which is cooperating with the M.P.T.F. in this project, are a clear indication of the plan's initial success. Mr. Swope says, "The initiative and the funds supplied for this Student Award Plan by the Recording Industries through their trust funds are a splendid contribution of a wholly non-commercial nature by American industry toward the cause of music education." President Swope then went on to say that, "The project's objective is to enrich the lives of the participants as citizens who understand and love music rather than to hold out unnecessary hope for professional careers in music."

The Fund's ever expanding accomplishments more than justify its existence. To the United States and its Territories, it has meant "live music for the millions"—much of which would have been denied them if the Fund hadn't been created. To the American Federation of Musicians it has meant the employment of at least 160,000 man units per year. . . . All this is in keeping with the two-fold aim upon which the Fund was founded—"To reduce unemployment which has been created in the main by the use of . . . mechanical devices and for fostering and maintaining musical talent and culture and music appreciation and for furnishing free, live music to the public." ▲▲▲

JULES LEVY, the foremost cornet virtuoso of the nineteenth century, was as well known for his eccentricity as for his phenomenal technique. Dr. Edwin F. Goldman tells the incident.

Levy played solos in Central Park, New York City, with such great bands as Cappa's and Gilmore's.

The late Nathan Franko, Mr. Goldman's uncle, led a band in those days. It was customary then to pay all the musicians at the close of the Saturday afternoon concert, generally with checks. One day Levy demanded that he be paid in "hard cash" the next Saturday. His weekly salary was \$1,000, a princely sum even today. His fee was for solo work exclusively. He wore a full-dress suit (no uniform) and did not sit down to play in the band.

Mr. Franko said nothing, but he decided to teach Levy a lesson. When the next pay day arrived Levy played his solos before a large audience, as usual. The paymaster arrived and handed out checks to all the bandmen, but there was no check for Levy. The cornetist was all smiles in anticipation of the "bills" he expected to receive.

At length a truck drawn by a pair of horses appeared. The driver backed up to the bandstand and opened up the rear sliding panel. Levy's salary poured out in an avalanche of 100,000 bright new pennies.

They tell this one about Edgar Schenkman, conductor of the Norfolk Symphony. It happened a few years ago when Schenkman was conductor of the student orchestra at Juilliard. . . .

It seems that during rehearsal, he found it necessary to stop the reading at various places for corrections and suggestions. Some members of the orchestra, however, went on playing to the end of the phrase.

Schenkman couldn't make himself heard. Finally he said mildly: "This matter has been a problem in the orchestra for a long time. We might as well get it settled now, democratically of course. All those in favor of talking and tuning up after I ask you to stop. . . ." No one raised his hand. He waited . . . and then: "All those in favor of immediate silence, for a more efficient and satisfactory rehearsal. . . ." It was evident from the response that everyone was in favor of that. "Well now," said Schenkman, "since this is a democratically run organization I must abide by the popular request that you listen quietly while I speak." ▲▲▲

CHOIR SUGGESTION

RALPH FREESE

ARE you a church choir director, harassed, wan, and enfeebled with the problem of holding a youth choir together? If you are, I sympathize with you because of the competition which confronts you. (In my case, it's television, 3-D films, eight miles of snowy white beach with a big fun zone.) You are no doubt at times, as I am, ready to throw in the towel, hoist the white flag, load your vacation trailer, and take off for the high hills where you can forget it all.

Yes, the lot of a conscientious choir director is not an easy one. All of us face the problem of keeping youth choirs, or adult choirs for that matter, interested in the routine Sunday activities. Take this tip from me. Such interest can be kept bubbling if you put on several secular shows a year. It takes sweat, blood, and music-magic, but it pays dividends because it knits the members more closely to the choir and church. And it assures attendance at rehearsals. I have found that choirs like to work hard. Most of our trouble is that we don't permit it. Aren't we just too lazy ourselves?

I'd like to tell you about three types of productions which we do and which you can stage without too much agony on your part. These are progressively harder. Here they are: (1) a variety show, (2) a minstrel show, (3) an operetta.

Before I launch into the discussion, I want to stress the needed mechanics of production apart from the show itself. They are Stage, Costumes, Sponsors, and Production Staff.

First, the stage. If you have a stage equipped with curtains, scenery, and lights, you are riding high. But don't let the lack of these things stop you. Anything can be staged without curtains or scenery and you can always rig up lights. Think of

the new arena-type theaters. Remember the "Nine O'clock Opera," which staged productions commercially in any kind of barn or gymnasium with only screens. Or take Gilbert and Sullivan's *Trial by Jury*, as we did for our first effort. Our hall had a platform, no sides and no back door, so the audience actually became the spectators in the courtroom. The chorus and principals made their entrance through a central aisle down the middle of the room from the rear. They talked to the audience, waved at friends, and otherwise had a good time getting to their places. Light switches were carried to a box near me and I handled the lights. I also announced the setting and let the people use their imagination.

Second, you'll have to consider costumes. If you can't afford to rent them, ask the women's society to take over. Girls can always find costumes. Black trousers and white shirts can be the basis for most shows for the boys. Sashes, fancy ties, suspenders, sleeve holders embellish the basic costume, and so can mustaches, sideburns, and whiskers. Or, if you rent a costume or two for the principals, your local costumer will have suggestions for making or altering old clothing for the rest and the chorus. Have a good photographer take colored pictures. These can be shown many times between productions at fellowships, dinners, and so on, and will stimulate interest in your next production. Or have someone take colored movies.

And third, there are the sponsors. Always have a sponsor—a Sunday school class or men's club. Or, go outside the church, and have an organization interested in youth activities take over. If your church board won't allow tickets to be sold, have a trick way of taking up the collection. In dividing the money be sure and make allowance for expenses. In other words, prorate each



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Ralph Freese is a free-lance writer who lives in Long Beach, California. His articles have appeared frequently in MUSIC JOURNAL.



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evening (you'll want to do the show at least three times), and take out the expense money before dividing.

Then comes the staff. Direct the thing yourself. If you are not experienced, you can learn the hard way as you go along. If you are diplomatic, enthusiastic, and hard working, you are more valuable than any expert who hates kids and is only lukewarm. You'll need a stage crew, light man, a good person on makeup, ticket manager, wardrobe mistress, sound engineer, house crew to arrange seating and do ushering, script writers, and a publicity manager, who will also handle the program. Of course many jobs can be doubled up, for the staff should be as small as possible—with yourself as the supervisor at all times. Every member of your cast can be assigned jobs under this staff.

About the Shows

The variety show may be called a revue or a musical comedy. This kind is the easiest and probably the most fun in the long run. There are always several on Broadway. Some drama critics say that this form is one of the real contributions America has made to the theater. The variety show consists of a series of humorous gags and skits or sketches of any kind, interspersed with musical numbers—solos, quartets, dances, instrumentals, chorus numbers.

You have unlimited possibilities. The individual parts of the whole can be rehearsed separately, requiring only one final rehearsal to knit it together. Sketches are easy to write. They may run from two to six minutes, and usually a local viewpoint is their greatest charm. Offer prizes for original skits, using humorous situations which have de-

veloped in the community or in the church. Don't embarrass anybody; be discreet. You can buy material already written from play-publishing companies and inject local color.

There should be a chorus to sing an opening and closing number and the production should be in two parts with an intermission. The second half could consist of a secular cantata sung in costume. A suggestion is *Ballad for Americans* by Earl Robinson. This makes a very effective closing. Get other ideas from your local music store. There are short published compositions dealing with the life of Stephen Foster, Abraham Lincoln, and so on. Try a variety show before you do anything else. It could be in the form of a radio or a television program or a 3-D movie. We bowled them over once with a fashion show put on by the boys.

Then there's the minstrel show, an easy production, which can be adapted to your local needs. Use it with the regular minstrel circle for the first part. The olio, second part, or afterpiece can present any type of acts or sketches you might want to use.

You can get scripts for these minstrel shows from any number of play publishers. You might write to those I list below, tell your needs, and they will either send suggestions or a catalog from which you can make selections.

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Walter Baker
178 Tremont Street
Boston, Massachusetts.

Some music publishers also have complete minstrel shows, music and gags combined. If you have some clever writers in your group, they can assemble a script. It is amusing to have all the material on one central theme—Indians, cowboys, Spanish, oriental, Hottentot, football, and so on. Minstrel shows

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have been criticized because their parody or ridicule of cultural groups may foster racial prejudice. If you choose an unusual theme, you may avoid this effect. Select music and costumes to fit the theme. Wigs, makeup, parts of costumes and publicity materials can be obtained from most of the publishers already mentioned. The chorus would not need to be in blackface, only the end men.

Use the familiar cast arrangement. The chorus on raised platforms, with the end men and interlocutor out in front on fancy chairs. Four ends are sufficient, but, if you find six who are good, use them—the more the merrier. And don't confine the ends to men only, if you are doing it with a mixed group. Girls make clever interlocutors. The afterpiece can be eliminated entirely as it poses certain problems. If you use it, be sure to bring the chorus back to the stage for the finale.

Perhaps you prefer a light opera, or operetta. They are the most difficult to present, simply because you need principals who can both sing and act. But in the long run they are the most satisfying and colorful, and they can also be presented, with adaptations, in most halls. If you should select a work with more than one act, the scenery problem can be accomplished with screens and an announcement covering any lapse in continuity due to scene limitations. Even placards can be used to indicate parts of the stage set.

If you're short of voices, visit your local voice teacher and tell him your problem. The progressive teacher will provide voices and may even assist in training other principals. Should you have an abundance of talent, use two casts. And don't do the production only once. Let the performers have fun by doing it at least three times. I stage an operetta each summer when the youth

choir is not busy and needs something to keep the members active.

Persuade your music store to furnish you with a list of works which can be presented with a minimum of staging and costuming. Make a choice and borrow scores on approval for examination. Some works can be rented from Tams-Witmark Music Library, 115 West 45th Street, New York, or from Western Music Library, 615 N. La Salle, Chicago, Illinois. These companies rent scores for 25 per cent of the purchase price. They will also rent stage director's guides and orchestrations.

Any of the shows can be presented with just a piano accompaniment if you do not have good instrumentation for an orchestra; or a second piano or electronic organ can be used for color.

One final word—regardless of the production you select, don't let rehearsals drag over a long period. Set the show dates and work fast toward them. One month should do the trick. All choirs need the stimulation that these productions provide. The monotony of weekly choir practices can be avoided if variety is added to the total musical program of the church. Too, it's good advertising for the church and for yourself, and makes your lot a little easier.

Good luck to you.

Produce a show that will make your choir say, "Let's put on another." ▲▲▲

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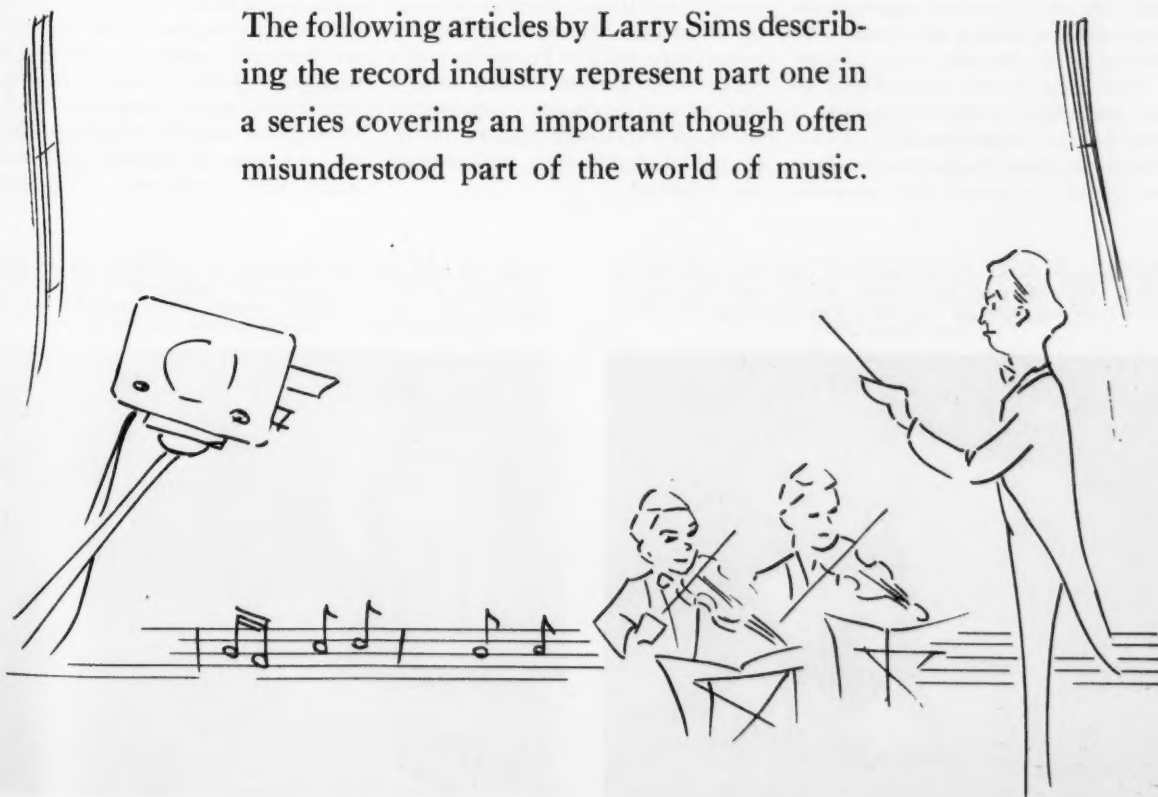
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THIS BUSINESS OF MUSIC

THE RECORD INDUSTRY

The following articles by Larry Sims describing the record industry represent part one in a series covering an important though often misunderstood part of the world of music.



HOW A RECORD IS CUT

THE phonograph record industry has never quite entered the machine age. Despite technical advances achieved in record quality during the past three-quarters of a century, the art of manufacturing a commercial disc is still mostly a manual art. And at most stages it is a process of trial and error.

The trials begin the moment the manufacturer's recording director starts consulting with the orchestra leader (or singer, or instrumentalist) over what music is to be selected for recording. Often they probe long lists of possibilities for those works that are most likely to chalk up large sales.

Then the orchestra leader experiments to find the arrangement that best fits his musical organization and, if a vocalist is involved, is in the right key for the singer's voice.

The experiments soon move to the recording studio — usually a sound-proof room, partially sound absorbent, with a glass cage where recording engineers can monitor

what is going onto the record without hearing the original performance. During preliminary run-throughs, engineers move the microphones about until they find the best vantage points, while the orchestra leader shuffles his musicians.

Experimentation in recording the performance has been drastically simplified by the perfection, in 1948, of magnetic tape recording—a development that has already begun to revolutionize the industry, although its full effect has yet to be felt.

Patching Is Easy

The performance heard on a current disc is seldom a single performance, but rather a patchwork made up of passages from a half-dozen or more performances. Formerly, when music was recorded directly onto a disc, a single mistake meant that the entire rendition had to be repeated until a perfect performance was achieved.

The ease with which tape can be edited and spliced now makes it necessary merely to repeat the brief passages where mistakes occurred or sections of the performance which the leader wishes to improve.

Tape has also tended to make recording sessions more informal than they used to be. At any point during a song recording, the leader can break off the music and repeat a few bars (but not the entire work) that he wishes to improve. During the breaks the orchestra members can tune up, argue, and "shoot the breeze." All of this occurs while the microphones are turned on, and all of it goes onto the tape. The recording sessions usually last three hours, during which four record sides are put on tape. Later on, an editor cuts out and splices together the best of several renditions of each passage in the music, and the rest of the tape is discarded.

Magnetic tape has made possible the recording of performances that never really occurred — the new

An engineer checks a tape recording made by a performing artist. All performers now record directly onto the tape. If corrections are necessary, the faulty part is retaped and spliced into the original.



After the tape recording is perfect, it is dubbed onto a master disc from which future commercial copies will be made. This master disc is a soft black lacquer coated smoothly on an aluminum base. A sapphire needle cuts the grooves.



phonographic orgies in which a single vocalist harmonizes with himself on the a single record, singing all the different parts of a trio or quartet on different tapes, which are later blended into a single record.

All this resulted because tape can be copied and rerecorded many times without losing virtually any of the original recording's fidelity.

When the editing and splicing are finished, the result is dubbed onto a master disc, of which the future commercial discs will be copies. In the early years of the phonograph, this master had a wax surface (hence the term "waxing," a slang synonym for "making a record"). Wax is still used in England, but American manufacturers have switched to a soft black lacquer, coated smoothly on an aluminum base.

Basically, the capturing of sound on a master is a simple mechanical process. Sound vibrations are reflected in the vibrations of a jeweled needle (sometimes electrically heated to soften the lacquer) which cuts a wavering groove in the lacquer. To the naked eye the groove looks like a perfect spiral, each segment round and smooth. Actually, however, it wavers from side to side in perfect conformity with the needle's vibrations. Later, when a playback needle passes through the groove, these indentations set up the same vibrations in the needle, thus reproducing the sound.

Cutting the master involves plenty of trial and error. But repetitions at this stage require merely additional playbacks of the tape; the musicians themselves are long gone.

While the cutting needle is passing through the lacquer, the sound engineer keeps a constant check at a microscope to see that the groove is cut clean and deep enough, but not too deep, and that the ridges between grooves are solid enough not to collapse or transmit echoes from an adjacent groove (but not so thick that the spiral could expand and a single side of a record fail to contain all the music).

These problems are intensified in the new micro-groove, 33 $\frac{1}{3}$ and 45 r.p.m. records.

Master Record

When the finished master arrives at the record factory, a coat of silver a few millionths of an inch thick is applied to it. Then copper or nickel and other metals are piled carefully onto the silver to strengthen it until a perfect negative matrix of the master (where the master has grooves, the matrix has ridges, and vice-versa) is produced.

This matrix could be used to stamp out copies of the master, but in practice it is used only to produce one metal copy—called the "mother"—and is then preserved in case future issues of the record are warranted. The "mother," a posi-

tive record that could be played, is then used to produce other negative metal matrices. These are called "stampers" because they actually stamp out the final, commercial copies (the ones that eventually land on a retailer's shelves).

Stampers for both sides of a record are clamped into a heatable mold that resembles and operates like a waffle iron. The mould is operated by hand because no system has been developed for automatically feeding it. For use in a process like this, the substance of a record must obviously be one that softens and becomes pliant when heated, that hardens quickly and acquires a tough texture not easily worn away, that does not develop bubbles or humps during heating or cooling, and that does not stick to the mold.

Until a few years ago the standard answer to these requirements was a shellac base and various binders or fillers (including discarded, ground-up records). Today's 78 r.p.m. discs are still called "shellac" records to distinguish them from the so-called "unbreakable" LP's, although manufacturers have actually switched to the new, synthetic, resin-like plastic, "vinylite," as a base even for 78's. In the latter, however, more and cheaper filler is added to the vinylite than in 33 $\frac{1}{3}$'s and 45's.

In general, the higher the percentage of vinylite content of a record, the more flexible and less

The operator places a doughy "biscuit" in the record press. Nickel-plated matrices are then brought together under tremendous hydraulic pressure. Live steam provides the heat, then cool water is run through to set. Each record is pressed separately.

After the excess material is trimmed from the rim, the records are carefully inspected. Any microscopic divergence would result in tonal distortion. This inspector is using precision optical instruments to check the disc for flaws.



breakable it will be and the less hissing and surface noises it will produce (except that records containing a small amount of high-quality filler have been found to produce better results than pure vinylite records). The quality of the long-playing vinylite record and its degree of breakability vary with each manufacturer. Usually the high-quality records can be identified by their deep, glossy black finish (the color is attained by adding carbon lamp-black). Even though new 78's contain vinylite, most of them have so much filler

that they retain the dull black finish and the brittleness and breakability of the old shellac records.

In the factory, large masses of the record material are heated until they soften, then are rolled by huge rollers and cut into small "biscuits," each biscuit containing exactly the amount of material required for a single record. When a "biscuit" has been placed by hand for pressing in a waffle-iron mold, the mold is first heated with super-heated steam to a temperature of 300 degrees, then cooled with cold water that quickly hardens the record.

After pressing and trimming, all records undergo a meticulous visual examination, and samples from each batch are played back. Whenever a faulty one is found (as often occurs) the stamper is immediately checked and cratefuls of questionable discs are discarded.

No economical substitute has yet been perfected for these many manual operations although an injection molding process is being developed that may someday answer the problem. The same basic operations are involved in making either LP or 78 r.p.m. discs.

PAMPER THOSE RECORDS!

JAMES M. STACY

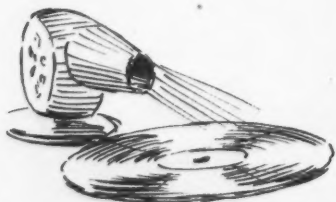
NO matter how fine the quality of the records in your library, they will not reproduce the tone faithfully if they are bent, warped, dirty, or sticky. Here are several ways by which you can prolong the life of your recordings and keep them in good playing condition.

If for some reason a record becomes dirty or sticky, sponge it off with warm (not hot) water and a mild soap and dry quickly with cool forced air. A hand hair-dryer is the most common source of forced air you can find around home. Leaving any moisture in the grooves will cause inaccurate pick-up.



Dust Gently

Dust them gently with a soft, lint-free cloth each time you use them. Be careful to wipe the dust off, not grind it into the surface of the record. In general, this is all you need to do to keep records clean if they have been properly stored and handled.



Dry Quickly



Avoid Heat

Keep your records away from radiators, direct sunlight, or any other form of heat. If you are carrying them from place to place, be sure you don't leave them exposed to the hot sun on the back shelf of your car. Another automobile menace is the car heater which can thoroughly ruin records which are thoughtlessly put on the floor near the heater outlet.



Hold at Edge

Hold records at the extreme edge when handling them. Balance them between the palms of your hands so that your fingers do not touch the grooved surface. The oil and perspiration from your skin can damage the surface of a record.



Store Vertically

Store records in vertical closed files free from dust. Here again, be careful that such storage space is dry and cool.

Be careful of staples or paper-clips on descriptive brochures which may be stored with the records. Do not let them scratch against the grooved surface.



THE RECORD INDUSTRY:



A New Outlook for the Future

CALL it a revolution, a boom, or just a period of normal industrial growth, but statistics show that during the past decade the phonograph record industry—once apparently in its death throes—has developed sturdy new roots in the American business world and has established a whole new pattern in American music.

Opinions vary among leaders in the record business concerning whether they are witnessing a real phenomenon, but even one of their most conservative spokesmen—John W. Griffith, executive secretary of the Record Industry Association of America—predicts that, dollar-wise, retail record sales during 1953 will equal or surpass the total for any previous year. The highest sales so far were in 1947, when retailers sold \$172,408,673 worth of records in the United States, based on federal excise tax returns.

It is an undisputed fact that inasmuch as the price per minute of recorded music has plummeted since 1947, Americans are now buying more recorded music, time-wise, than ever before.

To musicians and music lovers this development has special significance because it is happening in the only medium where music predominates over (but does not wholly eclipse) any other form of expression. Whether this is an unmixed blessing will be argued by those who subsist on composers', publishers' and performers' royalties, but this is a question too complex and controversial for examination here.

What is probably most startling, the record industry's resurgence took

place during the same era in which an infant called television grew into a Gargantua and put most other mediums of culture—the movies, the theater, radio, and books, for instance—on short rations.

Many forces have played a role in the phonograph record's recent growth. Radio whetted the American appetite for music. Music appreciation classes have raised the level of musical taste. World War II increased the American birth rate and produced an oversized generation that is just now approaching the jive-hungry teens.

Better methods were devised for merchandising, promoting, and advertising records. Disc jockeys were "born." Motion pictures discovered that an adaptation from Tchaikovsky or Chopin could be just as singable and commercial as a tune by Hoagy Carmichael. Americans found themselves with more and more money to spend on entertainment, at the same time that they were spending less and less time on their jobs.

Engineering Advances

But the outstanding reason for the boom in the record industry is technological. Engineers and scientists developed the long-playing 33½ r p m and the not-quite-so-long-playing 45 r p m records. These cost a fraction (per minute of playing time) of the old 78 r p m prices. They make it possible to hear an entire symphony or a whole act of an opera without interruption. They require far less space for storage and cost less to ship. They are said to be

unbreakable. (The truth is that even the newest vinylite discs are not really unbreakable, although they take a lot more punishment than the old shellac variety. But never argue with an advertising man!) Best of all, they reproduce sound more faithfully, have less surface noise and "hissing," and generally increase the listener's pleasure.

Actually the recording industry's entire career—both its ups and its downs—has basically been due to technological change, ever since August 15, 1877, when Thomas A. Edison first recited "Mary Had a Little Lamb" into a horn, attached to a stylus that embossed his words onto a piece of cylindrical silver foil.

Let's take a quick backward look at what has happened since then. Recorded sounds on Edison's first, crude "phonograph"—conceived while the inventor was searching for a device to record telegraph signals—could be played back only a few times. The cylindrical record could not be removed from the machine on which it had been embossed, nor was there any means of duplicating it. But improvements came quickly.

Charles Sumner Tainter and Chester Bell (the latter a relative of the inventor of the telephone) found in 1887 that using a needle to cut a groove in wax produced better results than the embossing process. Emile Berliner, a German-American, improved reproduction by recording sound waves in a groove that wavered from side to side, rather than up and down, hill-and-dale fashion (Edison's technique), and substituted the flat disc record for the cylinder.

tion system for records was a phalanx of horns into which a performer sang, talked, or played as loudly as he could. Each horn produced a single record that was unique and could not be duplicated. The horns nearest the performer turned out the best records.

All this changed when Berliner devised a method of electroplating a master record and making matrixes that could stamp out exact duplicates of the master. Berliner also found a plastic lacquer material that worked successfully with this system to form the substance of mass-produced records. It became the standard base for shellac records and has only recently been supplanted by vinylite.

The phonograph became truly mechanized when Eldridge Johnson, a garage mechanic, developed a clock-like spring motor to activate record turntables almost noiselessly and at a constant speed. Johnson founded the Victor Talking Machine Company in Camden, New Jersey—forerunner of today's RCA Victor Division of the Radio Corporation of America, one of the two giants of the record industry. (The other, of course, is Columbia Records, Inc.)

During its first quarter-century, the phonograph record was mostly a novelty, but by 1900 its reproductive qualities had been so improved and it became so serious a medium of art that recording companies were able to sign up singers as renowned as the Metropolitan opera star Enrico Caruso.

Record Boom

The next two decades were the phonograph's first real heyday. Some experts believe more records were produced and sold during that period than during the past two decades. This popularity was attained despite the fact that records then were strictly an "acoustical" medium. The mechanical force of sound vibration was the only energy harnessed either in recording or in playback. There was no such thing as volume control or amplification.

Then came radio, which threatened to (and nearly did) kill off the record business. In the early 1920's record production dwindled to a lazy trickle. Radio provided far superior reproduction, and pro-

vided it free. But radio actually contained the seeds of the record industry's salvation. First, it exposed to music millions of people who had never really experienced it before. More important, in 1925 it brought electronic recording—the substitution of microphones, amplifiers and loudspeakers for the old phonograph horn. As a result, electric power is now used to boost the force of sound waves in the recording process, and records can be amplified during playback to many times the original volume of the sound. With electronics came a corresponding improvement in reproductive quality.

The record industry was just getting back on its feet after the depression years of the early 1930's (the lowest sales of phonographs were in 1932), when World War II exploded. During the war, the unavailability of phonographs acted as a governor on record sales, although according to a large appliance dealer, "Record sales were the only thing that kept us in business during the war."

After the war, Americans' pent-up interest in records burst forth in the boom year of 1947.

Then came television. How this proved a boon to records is explained by John Griffith of the Record Industry Association: "People to a degree stopped listening to phonographs. But soon the novelty of television wore off, and they went back to their first love. Actually, television helped records by hurting radio. Big sponsors who formerly had brought great music to radio began concentrating their advertising money on television—but concentrating on other types of programs than music. They sponsored variety shows, drama, quiz programs, and similar entertainment. People who wanted to hear music had to go back to records."

Many industry leaders believe, however, that sales of classical records in 1953 will amount to 30 per cent, or perhaps even 35 per cent, of the business. Larry Kanaga, general sales manager for RCA Victor, reports that Victor's Red Seal classics are already breaking the 35 per cent mark. But by emphasizing the less esoteric (and thus more "commercial") classics and by cornering contracts from a disproportionately large share of the "big name" classical artists, Victor—some of its competitors allege—has usually run well

ahead of the rest of the industry in its ratio of classical to popular sales.

All the factors mentioned heretofore have boosted the sales of classics. Americans are becoming better educated in music. The new LP's provide better fidelity, cheaper, with less storage space needed and fewer interruptions in long classical works.

LP's lighter weight has brought down shipping costs and made them easily accessible to people anywhere in the United States. (About half of a leading New York record store's business for instance, is from mail orders.) Extensive mail order shipments were impossible with the old shellac records, because of breakage enroute. Dealers who formerly had hundreds of albums in stock containing one or more broken records no longer experience this problem.

"If 78 r.p.m.'s had continued the standard for commercial records, we'd be a dead industry today," Kanaga asserts.

More Classics

The surge of interest in classical records has also been partly due to a more progressive attitude by the recording companies toward their catalogues. Ten years ago, for instance, the number of complete operas on record could virtually be counted on two hands. Today there are about 130—including many that are definitely off the beaten track, like Columbia's *Lulu*, or moderns like *Wozzek* and *The Medium*.

The same thing has happened in symphonic music and in instrumental and vocal solos. Repertoires are inconceivably better.

But this question of cataloguing is still furrowing record executives' brows. How can a balance be achieved between demands of the musical "intelligentsia" for newer, more esoteric and untried works and the sales department's demands for old warhorses like Beethoven's Fifth and the *Nutcracker Suite*, which are certain to show a quick profit?

Performing artists' craving to do something less hackneyed often brings this problem to a head. Citing a certain big-name pianist who is beset by this craving, one record executive said, "We always have to make a deal with him. We tell him, 'We'll let you do one Bartók for us if you'll do a Tchaikovsky first!'"

Large record retailers feel that Columbia seems to go further than Victor in trying to capture the esoteric listener's dollar at the expense of more "commercial" releases. Sam Goody asserts, "If Columbia had Victor's artists, I could outsell Victor five-to-one!" This would probably be true in the sophisticated New York market, but current trends indicate it might not be true in the nation as a whole.

Because of the tremendous overhead expenses borne by the major record manufacturers and the high union scale recording fees to which they are subject when employing American musicians, the progressive classical repertoire is a heavy challenge to them. A long symphony might cost them as high as \$30,000 to produce in the United States, and they might have to sell as many as 40,000 copies of it in order to break even.

This means their aim is quick and heavy sales on each recorded work, to earn back the production expense in a few months, if possible. Actually, though, organizations like Columbia and Victor record many "prestige" works on which they do not expect to earn a profit for perhaps years. And often they take intentional losses on records by big-name artists such as Toscanini or Horowitz. These supposedly bad business practices add incalculable value to the reputation of their catalogues.

Columbia and Victor, the "Big Two" of the industry, are being pushed further into modernizing their repertoires by still another phenomenon of the classical record's rising popularity—the sudden entry of a bevy of small new recording companies, operating on a shoestring, into the classical LP field.

A survey by *Fortune Magazine* indicates that, of the more than 150 of these lesser-known labels that have sprung up since 1949, about 30 or 40 issue regular releases, and many of these are firmly established. Their original fillip was the fact that the public demand for LP grew faster than the limited LP catalogues of the major producers could fill. So the smaller operators stepped in and—unhampered by expensive and restrictive union contracts with American musicians—they could (and still do) take magnetic tape record-

ers to Europe and hire continental talent at a fraction of what the major companies were paying in the United States.

This also meant they could gamble more easily than the majors on esoteric works. The reason, as explained by Goddard Lieberman, executive vice-president of Columbia: "A venture costing X dollars in this country could be liquidated only after four years' sales; the same venture costing Y dollars in Europe, could be liquidated after four months' sales."

Another boon to the small operators is the tendency of classics lovers to pay less attention to big names

NEXT MONTH

The second in the series, *This Business of Music*, will deal with the music publishing business: how music is printed, how it is selected, and what is involved in merchandising it to the many and varied markets in this country.

A new Christmas program for school, church, or community use will also be found in the November issue of *MUSIC JOURNAL*, plus a highly-provocative article on the state of music and music teaching in the country's private schools.

(less, that is, than the pops fans) and more to the quality of performance. Nor, in classics, is the label so important. A good LP will sell as easily on a lesser-known label.

Some of these smaller operators' labels—Cetra-Soria, Remington, Westminster and Urbania, for example—are becoming well-known in their own right. Cetra-Soria, for instance, has put more full operas on LP than Columbia and Victor combined.

Foreign firms have also successfully invaded the American market. And, of the "Little Three" American recording firms in the popular field (Decca, Capitol, and Mercury), Mercury is leading aggressively into the classical LP field. Decca is also making some motions in that direction, but seems more interested in recording scores from musical comedies and plugging up holes left by Victor and Columbia.

All this does not mean that the classics are eclipsing (or even threatening) the popular record business. It merely indicates a long-term educational process that Americans are undergoing. Actually, current trends indicate that pops records are spurring ahead and may, during the next few years at least, stop the classics from snaring a larger share (percentage-wise) of the retail record sales.

There are two factors behind this expectation: First, the advent of the small, 45 r p m record has proved as much a boon to the pops business as the 33 $\frac{1}{3}$ r p m disc has to the classics. And for much the same reasons. They are light, cheap, break-resistant, and give high fidelity. "45" phonograph attachments have been developed to give reasonably good performance at an almost nominal price—well within the budgets of high school students.

Second (as mentioned earlier), the youngsters born during World War II—the peak of the American birth rate—are just now beginning to reach the ages when they enjoy dance music and popular ballads. It is no secret that record manufacturers consider teen-agers their best market for popular records. John W. Griffith of the Record Industry Association cites the fact that "in 1960 we will have 60 per cent more youngsters in high school" as a major reason for his prediction that the industry's present prosperous trend will continue.

But the same crop of youngsters that is brightening the immediate future for pops can be labeled a deferred asset for the classics. One record executive puts it this way: "Teen-agers grow up. And as they do, their tastes mature. In a few years they'll become interested in the semi-classics. They'll listen to Victor Herbert, then go on to Tchaikovsky and maybe finally end up out-and-out classics lovers."

Although pops sales have been increasing, the evolution of smaller producers does not seem to be so prevalent in this field. In fact, the entire pops business is fairly tightly controlled by six firms—Decca, Capitol, RCA Victor, Columbia, Mercury, and Coral (in decreasing order of the number of new releases they produce). ▲▲▲



Disc Jockey Art Ford

WHAT makes a record a hit? Anyone who finds the answer to this riddle can sell it for a lot more than mere money can buy. Fame, power, and movie and television stardom—all these grow out of hits, but, in the popular record business at least, trying to attain them without a hit is like chasing after sea nymphs.

To a record manufacturer a hit means primarily money (and can mean lots of it), but to a pops singer or musician it is a magic passkey that opens almost any door in show business. The evidence? How many fan clubs had Frankie Laine before he recorded "Mule Train," or Rosemary Clooney before she made "Come on-a My House"? With Johnny Ray, it was "Cry," and with the Mills Brothers, "Paper Doll."

There are still thousands of people who have never seen any of these artists on a movie or television screen and have never heard a live performance by them either in person or on the radio. Nonetheless, their names and voices are as familiar as the corner drugstore. The classic example is Frank Sinatra. The odds are several million to one, that you never heard of him until he recorded "All or Nothing at All."

Although there is no magic formula for producing a hit, there are some factors that obviously influence a phonograph record's success. A song recorded by a well-known performer, for instance, already has a head start on the way to the best-seller lists. Other tunes just seem to catch on without any help, because

What Makes a Hit?

of their simplicity and charm. Sometimes the unique style of a particular performer will carry forward a song that on its own merits wouldn't even be noticed.

There are two other factors peculiar to the recording business. They are the jukebox and the disc jockey.

Billboard estimated in the summer of 1953 that 450,000 jukeboxes are currently in use in the United States; that they use 60,000,000 records per year; and that more than 21 per cent of them now play 45 r.p.m. records. In money, according to other sources, about 5 per cent of the nation's retail record sales are for jukeboxes.

This means, of course, that jukeboxes—heard in bars, restaurants, at soda fountains and in many other public places—are one of the most potent forces in popularizing new records. They virtually snowball some releases to popularity. The more popular a record becomes, the more frequently it is heard on jukeboxes.

Statisticians may be interested to learn that, according to *Billboard*, American jukeboxes are owned by 7,500 different operators. The larger operators own an average of 77 different boxes. The operator's share in the weekly earnings of each jukebox averages \$10.43, of which he spends about 16 per cent for new records.

The force of radio and television in general as song popularizers—with their "Hit Parades," variety shows, late night dance programs and the like—hardly need be discussed here. But the radio disc jockey, a phenomenon standing cheek by jowl with the record industry itself, has a bit more complex role in the science of record plugging.

So important is the disc jockey considered in some quarters that an article in the weekly show business

newspaper, *Variety*, was once headlined, "100 DeeJays Control Music Biz." This, of course, is an exaggeration. (The 100 disc jockeys cited are the estimated total radio performers throughout the nation whose primary job is to play records on the air and sandwich in informal soliloquy. The soliloquy is seldom restricted to the subject of music.)

Art Ford, a velvet-voiced former actor whose midnight-to-dawn Milkman's Matinee on the independent New York station WNEW is considered one of the best disc-jockey programs in the nation, and whose musical tastes are rated superior, sums up his role in this way:

"Disc jockeys are the most important factor of all in plugging records. They're a national habit. They used to play anything, but now they're like a local newspaper—catering to the tastes of their local area and interpreting the news about music. They make the same kind of selection as the editor of a local newspaper. About 75 per cent of the time they follow popular tastes in music, but about 25 per cent of the time they lead public tastes. They're becoming more and more independent."

Ford denies that he and his counterparts exercise any real control over the record industry. "It's just that people have found about twelve disc jockeys throughout the country who seem to have good taste," he contends. "Their listeners have confidence in them and are willing to follow them. But all twelve could be wrong at the same time, and have been."

On the disc jockey practice of plugging certain of their own favorite discs, he says, "Sometimes it's good showmanship to take a fancy to a particular record and yell and scream about it. It's a good idea to take a chance once in a while. If you lose, it's just something you can be kidded about." ▲▲▲

CHANGING fashions

IN CHORAL MUSIC

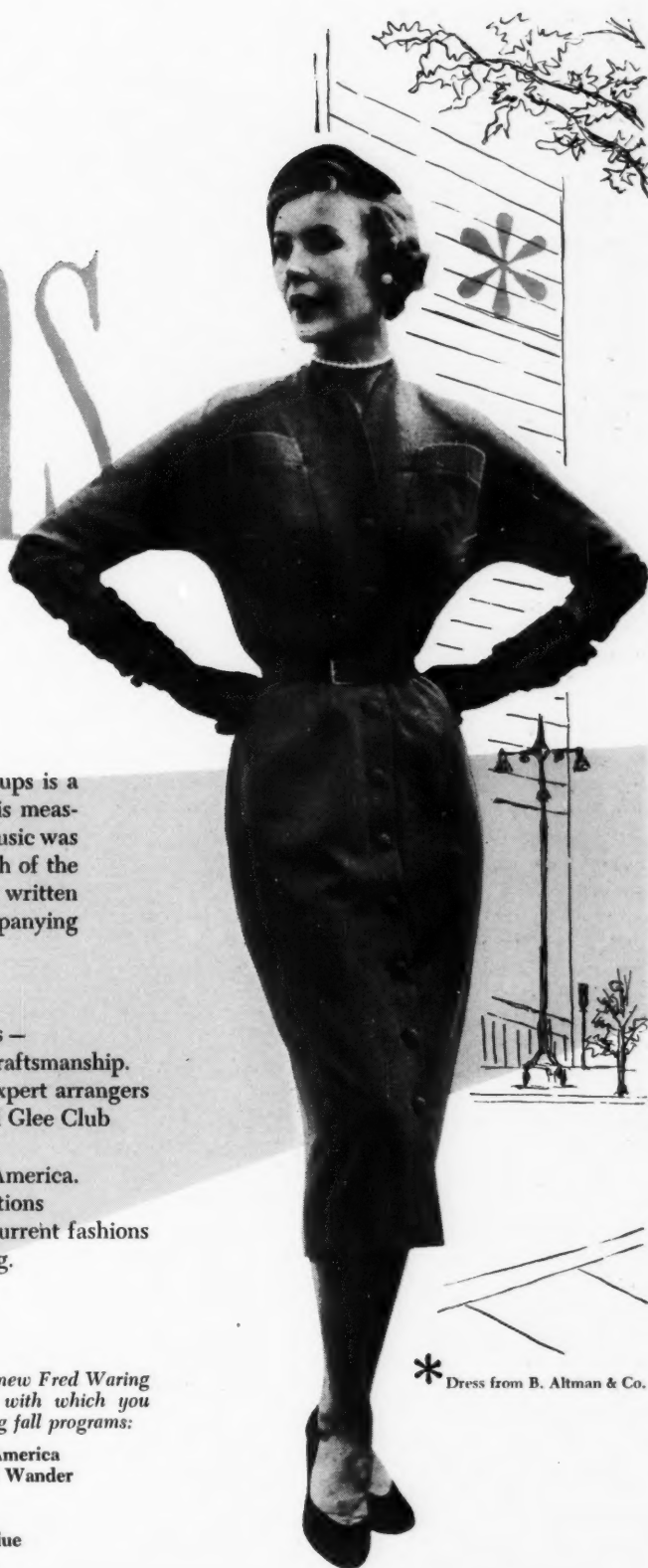
The idea of arranging music for choral groups is a relatively new one as the history of music is measured. Only a limited portion of the world's music was originally composed for choral groups. Much of the music which groups like to sing was, and is, written as a melody line, with perhaps an accompanying piano part.

A fine arrangement — like a fine dress — reflects a high degree of creative craftsmanship. In recent years Fred Waring and the expert arrangers who "tailor" arrangements for his famed Glee Club have made a great impression on the choral activities of a singing America. Their smartly-styled interpretations are as attractive as milady's current fashions — yet much more enduring.

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- I Believe
- Lavender Blue
- Remember

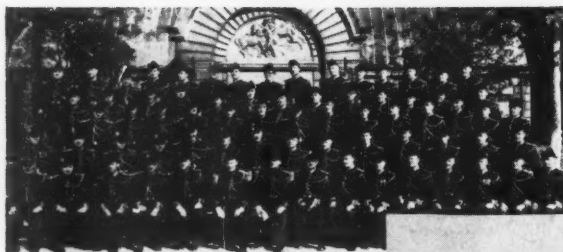
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